

serial experiments laid



serial experiments lain

2-3	Introduction
4-60	Episode Summaries
62-72	Characters
62-63	Lain Iwakura
64-65	Masami Eiri
66-71	Minor Characters
73-78	Lain's World
81-108	Tri-Stat Game Material
106	Closing Credits
109	Index



Serial Experiments lain Ultimate Fan Guide

Written by Bruce Baugh. Edited by Lucien Soulban. Designed by Jeff Mackintosh.

Editing Assistance by Mark C. MacKinnon and Meredith Hatz. Production Assistance by Karen R. McLarenay

Additional Writing by Lucien Soulban and Jeff Mackintosh. Additional Research by Lawrence Eng

SERIAL EXPERIMENTS LAIN © 1998 TRIANGLE STAFF / PIONEER LDC

GUARDIANS OF ORDER and TRI-STAT SYSTEM are trademarks of GUARDIANS OF ORDER, INC.

Copyright © 2002 GUARDIANS OF ORDER, INC. / Pioneer Entertainment (USA) L.P., Inc.

All rights reserved under international law. No part of this book may be reproduced in part or in whole, in any form or by any means, without permission from the publisher, except for brief quotes for use in reviews.

First Printing — December, 2001

Printed in Canada

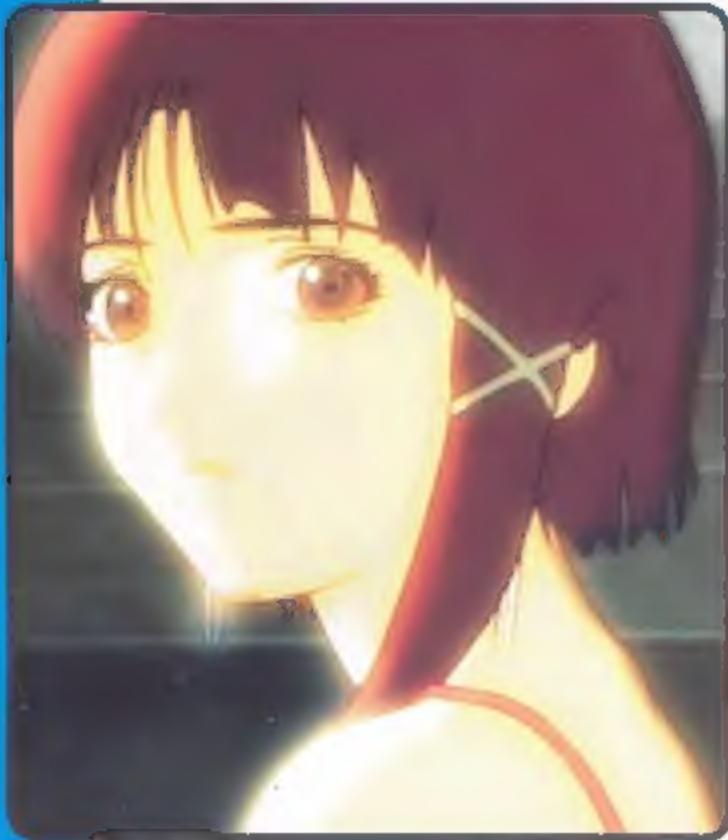
GUARDIANS OF ORDER, INC.
P.O. Box 25016
370 Stone Road
Guelph, Ontario
CANADA N1G 4T4

Phone: 519-821-7174
Fax: 519-821-7635
info@guardiansorder.com
<http://www.guardiansorder.com>



Pioneer

ISBN 1-894525-35-3
Product Number 02-901



Serial Experiments lain is a 13-episode television series created by Triangle Staff for Pioneer LDC. It aired in Japan in July, 1998, with subsequent release there on videotape, DVD, and laser disc; imports to the United States began in 1999. Ryutaro Nakamura directed the series, with character designs by Yoshitoshi ABe. The music is by Reiichi Nakaido.

Lain Iwakura thinks of herself as a typical Japanese schoolgirl, but she is not. In the course of the series she learns that everything about herself is an illusion when the walls between the physical world and the Wired, the realm of digital networks, collapse. In the end she must face her creator and struggle for the power to decide the world's destiny. The framework for all this is essentially science fiction, involving the growing power of computers and networking. The emotional impact of Lain's changing awareness and its consequences draw on fantasy and horror. There are no "secrets man was not meant to know," but there are truths that can and do overpower a mind not yet prepared for them. People who push beyond the bounds of their abilities can pay a very high price indeed for learning things meant for others to know first.

Lain is an allusive series. Much remains ambiguous, suggested, and evoked rather than spelled out in concrete terms. In the course of this guide, readers might notice many uses of phrases like "it seems" and "perhaps." Anything else would be unfaithful to the spirit of the show, in which the state of mind is more important than most particular details. Some key questions remain altogether unanswered; here the guide tries to present various options, but in the end the interpretation belongs to the reader to make and re-make. Where the series avoids definite answers, so does this guide.

The Secret World, Secret Self Subgenre

Lain belongs to a tradition found in both anime and print fiction, in which the protagonist discovers that little or nothing of reality is what it seems. The heroes must learn their true nature, which explains the true nature of the world or vice versa. The heroes' ignorance of their real basis inevitably turns out to be the result of someone else's machinations, and the schemers must be stopped before they can enslave the world forever.

The subgenre straddles the boundaries between science fiction, fantasy, and horror. The explanation is often essentially science fiction involving super-science, alien technology, or something of the sort. The effects are another matter. Some scenes in *Lain* are flat-out horror, dealing with the emotional ramifications of crumbling reality and the forcible intrusion of apparently impossible opposition. In other stories, the expansion of reality's apparent boundaries can produce flights of high fantasy and wonder. Scientific plausibility seldom matters significantly, with the technical issues only a stage on which to perform the drama of the impossible-made-manifest. At that, this series is unusually technically rigorous, with background history drawing on (among other things) the development of the protocols supporting the Internet. Such attention to detail is rare in the subgenre.

Religious motifs often play a prominent role in Secret Self, Secret World stories. They deal with crucial questions most religions try to address: Who made the world? What is our purpose? How will it all turn out? These stories often reveal there is at least some truth to traditional religious answers, even if there are also distortions and additions as well. The world does not just happen, it reflects an underlying creative power which, in some sense, intends well for its creations. Terrible things can happen, but at the right time virtue may yet prevail.

Duvet

And you don't seem to understand
A shame you seemed an honest man
And all the fears you hold so dear
Will turn to whisper in your ear
And you know what they say might hurt you
And you know that it means so much
And you don't even feel a thing

I am falling. I am fading. I have lost it all

And you don't seem the lying kind
A shame then I can read your mind
And all the things that I read there
Candlelit smile that we both share
And you know I don't mean to hurt you
But you know that it means so much
And you don't even feel a thing

I am falling. I am fading. I am drowning.

Help me to breathe

I am hurting. I have lost it all

I am losing

Help me to breathe

I am falling. I am fading. I am drowning.

Help me to breathe

I am hurting. I have lost it all

I am losing

Help me to breathe

serial experiments lain

EPISODE SUMMARIES



Serial Experiments lain is full of scenes that are not entirely clear-cut. The show contains layers of allusion and implication, with images presented sans full explanation, foreshadowing left ambiguous, and extensive use of colour, point of view, and other artistic features to evoke characters' mental and emotional states. Many scenes include voice-overs, and it is not always possible to know who is speaking; some characters can and do imitate each other perfectly. During transitions, many viewpoints come and go without any serious effort at explaining them all.



The descriptions here aim to summarize what appears on screen, what the major characters say and do, and the crucial things that happen around them. The series cannot and does not aim to exhaust the full potential. It would take a book much larger than this one to identify, for instance, all the technical diagrams, handwritten notes, and other features presented in the background during the encyclopedia-like mini-lectures that explain parts of the show's world. Likewise, it is not always clear precisely what a character feels at a crucial moment, or what that character may intend by an ambiguous action. Tallying all the possibilities could take very long.

So this guide is understandably an overview, not the definitive word on every aspect of each episode. It clarifies some mysteries and points at the answers to others, but some enigmas remain for viewers to study and puzzle over on their own. In the course of the many viewings that went into preparing this guide, it became increasingly clear that sometimes looking for any single answer may be the wrong approach. Sometimes the answer is both "yes" and "no" and "all of the above," as suits a world of unexpected and unending potential. The repeated appearance in descriptions that follow words like "apparently" and "seemingly" reflects a fundamental truth of the series, which is that more than one truth often applies.

serial experiments Lain

EPISODE SUMMARY LAYER: 01



Layer 01: Weird opens with a series of nighttime shots of Tokyo, a sequence that appears again and again throughout the series as a backdrop for voice-over commentary. A girl asks in voice-over "Why won't you come?" and pleads with an as-yet-unidentified target to join her.



Shots of couples and groups enjoying the nightlife alternate with the movements of a tired, unhappy girl. Against a silent background of

kaleidoscopic pastel color swirls, letters ripple into focus and fade again, continuing the initial voice-over



speaker's invitation, aimed at the tired girl on the streets. This background is one manifestation of the Wired, the world of online communications, and will also appear throughout the series as the environment for speeches, questions, and conversations among people interacting online. In some cases, like this one, messages originating in the Wired leak out into the real world, or flow from the minds of people in the real world into the Wired.

The tired girl next appears on the roof of a downtown building, suddenly seeming relieved and happy. She loosens her hair and leans far over the edge, mouthing something silently. Against



the Wired background, her thoughts appear: "I don't need to stay in a place like this." She lets go of the railing on the roof's edge and plummets through neon signs and alley debris to her death, leaving confused bystanders to protest their ignorance and confusion.



In this sequence, one quiet mystery of Lain's world makes its first appearance. The shadows are not empty. Coloured streaks and blotches fill the darkness,



sometimes moving slowly, sometimes remaining still. Most of the characters seem unaware of the things occupying the shadows, at least most of the time.

what's it like when you die

The next scene takes place a week later, and introduces Lain Iwakura, the heroine of the series. We see her leaving home and riding the train to school. An increasingly loud babble of background voices surrounds the high-power lines she passes, and her first words are a request to shut up (which briefly startles her fellow passengers, who hear nothing). At the entrance to her school,

she sees rippling forms reminiscent of landscapes as seen from space in her own shadow and catches a fleeting glimpse of her fellow students shimmering into sketchy figures.



In her classroom, she encounters her classmate Julie (Juri) crying. Alice (Arisu) and Reika explain that Julie is upset over an e-mail from someone claiming to be Chisa Yomoda, the girl whose suicide opened Layer 01. Alice and Reika lecture Lain on the importance of keeping up with e-mail, with which Lain has the vaguest acquaintance.



During the lessons, Lain sees the words on the blackboard dissolve into pixels, many layers deep, and watches smoke or mist ooze out of her fingertips to swirl through the classroom. In the Wired, the question "What's it like when



Iwakura's Password

Mr. Iwakura logs onto his network with the password "West Side Coast One Tow." This is an allusion to a 1963 science fiction story, Cordwainer Smith's "West Side Story Two," in which an artificial personality is created to love and shelter a girl on a colony starship. Smith's future history stories wrestle with profound questions of what it means to be human, whether and how we can overcome our nature, and what, if anything, the Creator wants from us. The questions are very much in the same probing vein of the series.

"you die?" earns the answer "It really hurts! :)" Lain walks home at the end of the day, showing no emotion beyond a slight, innocent bewilderment. At home, she passes through empty rooms to her bedroom, and digs out a clearly neglected computer to check her e-mail. The login sequence shows the very sophisticated, cheery interface characteristic of Navi computers that appear throughout the series. She discovers she too has e-mail

from Chisa, explaining that these messages are not hoaxes; Chisa is dead only in a limited sense, having surrendered her body for the freedom of the Wired. Chisa concludes, "here there is a God" (or "God is here").



Lain tries broaching the subject of Chisa's e-mail with her mother at dinnertime, but her mother is so unresponsive that Lain drops it. Later, wearing her favourite teddy bear sleep



suit, she asks her father about getting a more powerful computer while he installs new hardware in one of a dozen computers arranged in his study. He provides distracted encouragement, explaining that the Wired is connected to the real world and offers her many opportunities to make friends and explore. The graphic models he is working on, however, quickly preoccupy him. His work screens suggest that he is assembling some sort of digital pornography. On a quick note, one file reads *oyaji.txt*. *Oyaji* is vulgar Japanese argot for "old man" or "father."



The next day, or some time thereafter, an emergency stop interrupts Lain's train ride to school. She looks out her usual window to see blood dripping from the power lines, first a few drops,



Lain

Episode Summary: Layer 01



then a cascade. The world around her fades into white, and back in with her downtown, then, without transition, at the bottom of a subway stairwell. The people above her shimmer and fade like her schoolmates earlier. For an instant

**so where
are you?**

Lain awakens in the midst of class, the teacher calling on her for a blackboard assignment. As she stares at the chalk-written notes, they again

dissolve into pixels, this time forming the message "Come to the Wired as soon as you can." She looks up again and the scene returns to normal. On her walk home, the shadows are particularly rich in mysterious splotches or stains. A girl walks past her. Only after she has gone by does Lain realize that it is Chisa. Lain's question "So where are you?" brings only a cryptic smile and a melancholy expression. Chisa dissolves into a glowing helix; the episode ends with Lain alone on the street.



serial experiments lain

EPISODE SUMMARY LAYER: 02

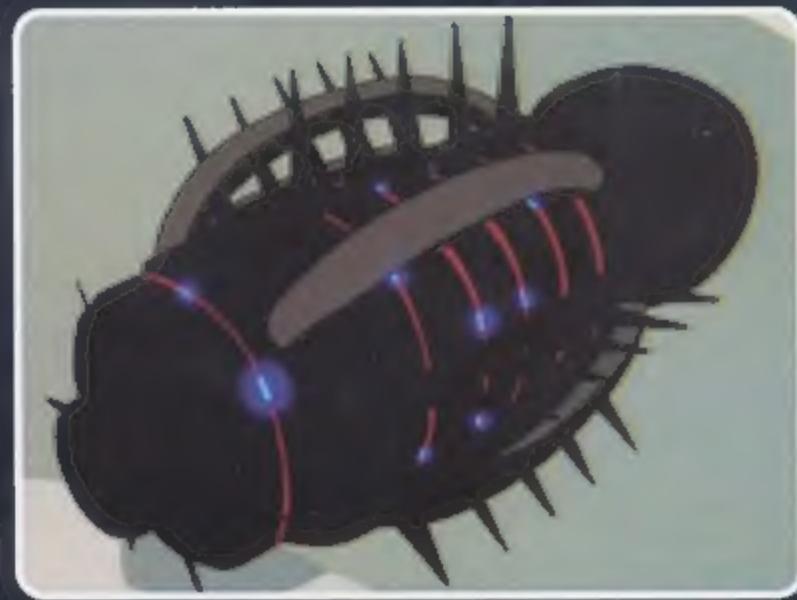


Layer 02: Girls begins with the nighttime cityscape seen in Layer 01 and a girl asking in voice-over, "What is it you're so afraid of? Why don't you take a chance sometime?"



The scene shifts to the Cyberia nightclub, where shots of club activity alternate with commentary from within the silent pastel Wired environment. A boy makes what looks like a typical drug deal with a waitress (her features are concealed beneath a gas mask). An

observer in the Wired says "I don't come here because I want to," remarking on the boy paying a grossly inflated price for his drug; he finally adds that Accela isn't a drug, but requires the same hassles to obtain.



The boy cuts open the gel capsule he purchased, revealing a pill-sized machine, covered in blinking lights and complex tubing. After he swallows it, his





friends giggle and that at a glance at one side. Another girl, also warmly dressed and carrying herself with great confidence and a smile, but he has already sworn himself to her. He sees her with sides, his eyes follow and suddenly perceives her calling him through a megaphone, "Hurry up and come to me."



Karen, in her usual wear sleep-walks through the house, checking everything before reaching herself for school. Her sister Miriam follows behind with a smile.

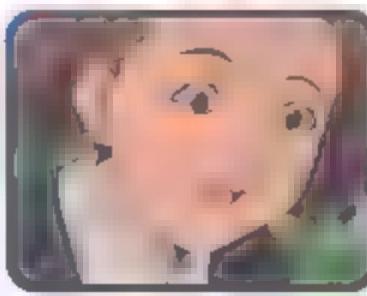


Remark about 100 miles from their home Karen sees a reported man in the house walking down the hallway towards the stairs. Miriam runs after her, calling her and runs up the stairs to the front gate and calls the police. Miriam says,

What is it you're afraid of?

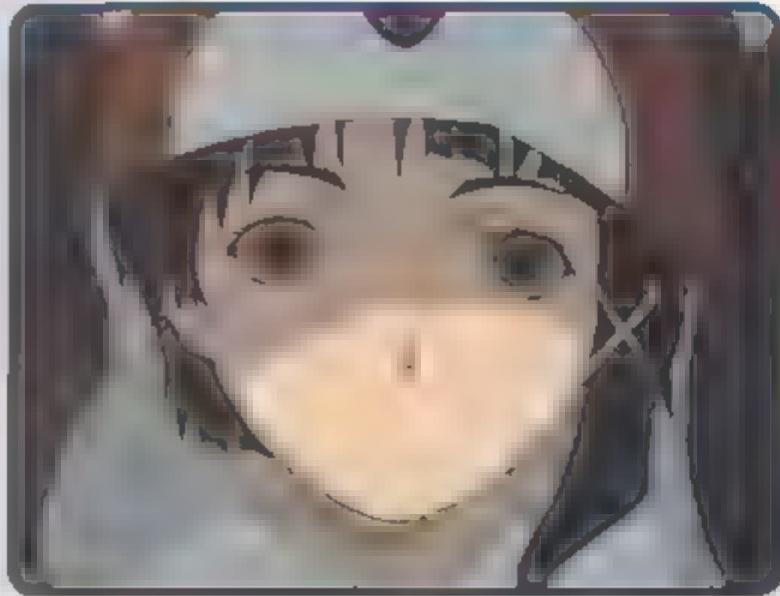


REVIEW: *Carrie* by Stephen King
Genre: Horror, Thriller, Mystery
Age Group: 14+
Rating: G, PG-13, R, NC-17
Run Time: 107 minutes
Language: English



REVIEW: *Carrie* by Stephen King
Genre: Horror, Thriller, Mystery
Age Group: 14+
Rating: G, PG-13, R, NC-17
Run Time: 107 minutes
Language: English

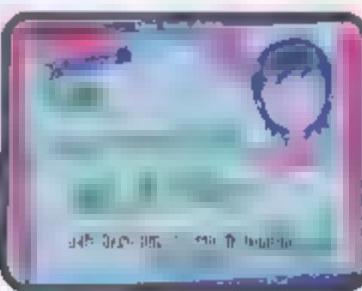




when he begins to see the now-familiar effects that have been taking place around him. One of the shadowy figures in space is holding written words that read "I am the King" and "Selling you raw energy information and using it to control you."



The other scenes will add this remaining information from above:



On her hand truck, while being followed by friends at a cinema, Shirley sees Agnes in the hallway after class. Shirley enters a room with shadowed



features. When the girl approaches, shadowy distorted silhouettes of people emerge from the walls, passing through and even through each other before disappearing again. The previous scene has other features become clear, showing the words "I am the King" and "Selling you raw energy information and using it to control you."



Like in the train vision in the preceding episode, it is screening a learning video wherein a skele-like omnibus and others like it are walking together along a road, sobbing. Each and fades into thin air.



She walks home to find Mr. Crayman waiting with his components for a top-secret time travel computer he made for her. He continues with his job and moves to his workspace, where he is working on software and "Wired" interactives with his





crashing. She says she hardly knows anything about it. He assures her she will figure it out soon enough. When her father comes home that night, he sets it up for her. A voice-driven interface, far more sophisticated than the one on her



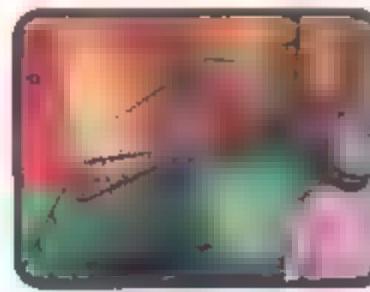
On her way down to the club basement, Lain passes three children a few years younger than herself; the two boastful boys discuss hacking matters like whether a technique will attract the attention of the Ministry of Information Control and whether it is a legitimate response to someone's harassment. In his

pistol with a laser sight. He shot at least two people before everyone else fire



club, Lain's friends again discuss the girl who looked so much like her but behaved so differently until gunfire interrupts them.

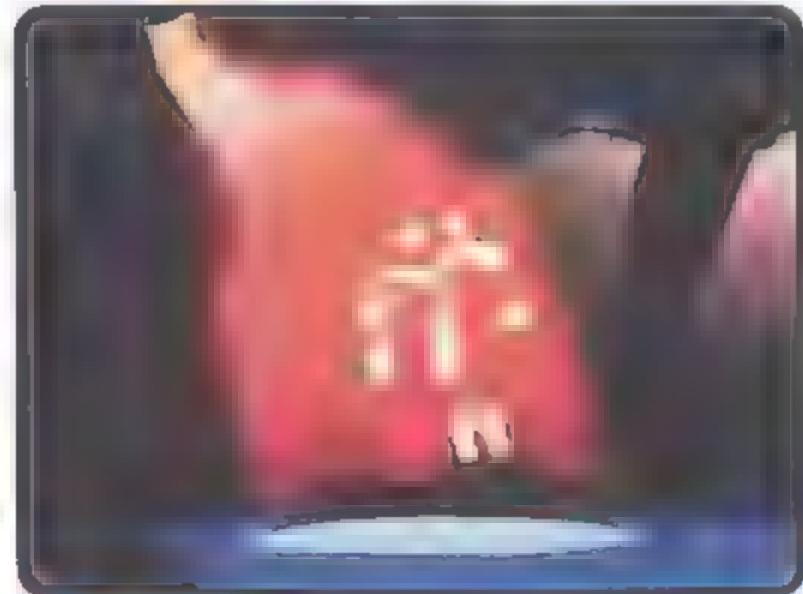
It's not
my god



club. Lain's friends again discuss the girl who looked so much like her but behaved so differently until gunfire interrupts them.

The boy last seen using Aceo stands on the dance-floor brandishing a

laser pistol. It's explained by the boy that he's a member of a group called Burning Man, and that he never goes to meetings or knows anyone else in the group. This seems a bit weird, and the



Wired can never interfere with the sword." She calmly walks toward him, unperturbed by the laser sight moving over her chest and face. With the slightest trace of a smile, she says, "No matter where you are, everyone is always connected." Reluctantly as if fighting against internal resistance he turns his gun on himself and commits suicide spraying himself with blood.

serial experiments lain



opens with some of the usual shots of the city at night, then cuts to Cyberia and the police escorting survivors away. A girl says in voice-over: There's a girl named Lain. You may have heard of her. She's on the Wired. The police officer questioning Lain asks whether her family is away on vacation since nobody answered, but reassures her that they do not doubt her story; she is not in trouble.

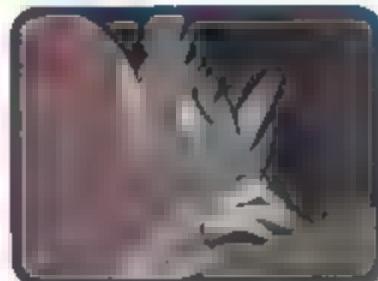
Alice begs Lain's forgiveness for getting her into the situation, and finds little comfort in Lain's detached, distracted responses.



Another police officer gives Lain a lift home, but she enters to find the place thoroughly deserted. Her parents' and

sister's beds are neatly made, and obviously not slept in. The kitchen and living room are tidy and unused. The house is as pristine as if the Iwakura family had all moved out before Lain arrived. Lain repeatedly searches the house, clutching the floor of her room, but for something she seemingly does not notice: the small black diary open





ayered in among the regular applications before it expands and dissolves. She dozes and searches the house again, checks for new messages but finds none and heads to bed. She does not know he can hear her responds, "Good night" in response to her reply said Zed "Good night, Navi."



It is morning when she wakes to Lain's songbirds; the room, her mother works, the kitchen bustlings were to be the ordinary and routine.



The train stops and as a her usual split in the doors, a semi-circle



he remains silent others breakfasts Mrs. Watanabe asks just facts but you don't it's embarrassing even sleep and the ESL book" Lain starts to ask about the English book in class saying hers is lost. He questions if her she needs a while house she sees the sedan parked near

**you are
not alone**

where he can see watching her mother while passing. The bus tracking lights flicker overhead. He gets up now and follows her down the stairs.

He follows her by the Nodding cat seems to her to be notice her coming or realize. The bus sparks to a stop. The light red. Yoko and Naoji who have arrived in tank together it was surrounded as usual. Naoji is still shooting his mouth off. Toshiro is quiet. Toshiro asks Was "gross" a "was beca-



and I pass pet Pe and I am still here is a better opportunity you have the same spine either to me too. The professor never get her explains how Naoji took him to the station. Toshiro says "I am a good boy" and Naoji says "I am the professor of English Naoji will be a way to get the information. Naoji has come to see the professor like a





been drawing on notepaper surrounded by layer upon layer of swirling knotted circles and corkscrews, with occasional

poses of forms similar to the unusual shape that appeared on her Navi the day before. Chisa's voice reiterates how having a body was only holding her back. Then she leans back in bewilderment as she sees Lain in the window of the classroom; not so much in the hallway beyond, as in the glass itself like a television screen. The voice she heard on the train asks again and again, "Who is Lain? Who is Lain?"



In the hallway after class, Lain's friends discuss their sense of déjà vu about the shooting. Alice is bothered that she cannot take it as seriously as she believes being close to a death deserves but the others dismiss her concern. They



romantic confessions ("I love kissing")

Some of it is related to recent events, with complaints about how Accela's become hard to find, or theories that the Psyche chip is allegedly the creation of a group of hackers known as the Knights (though the speaker is skeptical if they are anything but urban legend). Some conversations are outright peculiar, with a woman insisting a little person in red and green clothes is watching her. Chisa's voice asks Lain, "Why won't you come here?"



Lain's father enters her room to see how she is doing. She asks him about the Psyche chip, but he emphatically and rudely denies knowing about it. She asks again and he denies again, with a manner suggesting he is hiding something. Lain heads outside, and



comes blurry streaked images of power lines, voices speak out samples of the Wired's traffic that night. Some are prosaic involving business deals and

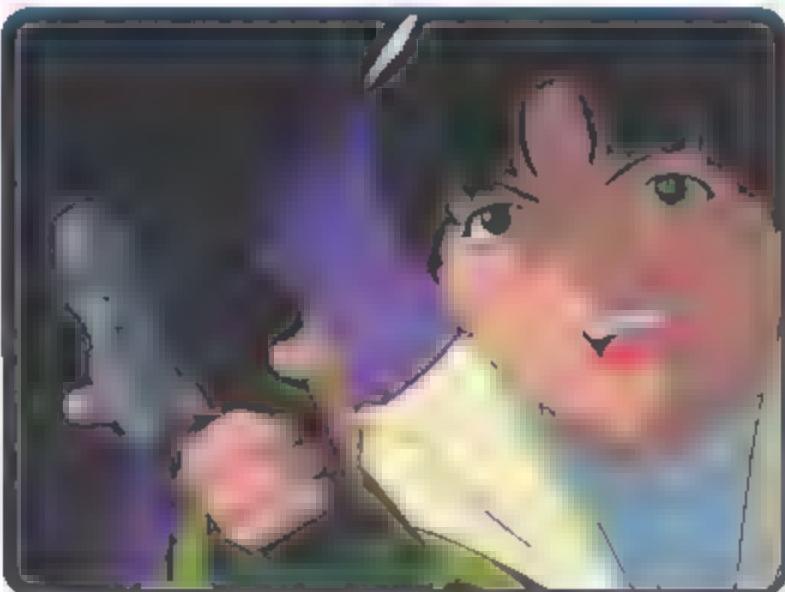




must again pass the black sedan (with its unseen occupants and laser sight dots) on her way to Cyberia.



At Cyberia's DJ at residence greets Lain with familiarity, remarking on how much the little-girl look is a change for her. She asks the three children she encountered on her previous visit if they know anything about her mysterious chip. The boys promptly identify it as a Psyche. One produces his game

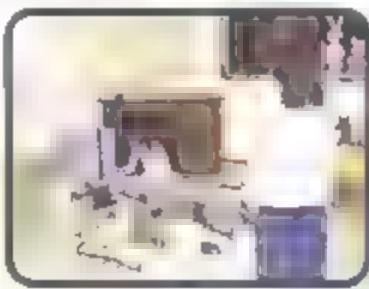


controller/handheld computer and says that if he installed the Psyche in it he could have full access to the Wired and whatever he wanted. They enviously explain how to install the chip and use it. Taro, the boy with the game controller says that he has seen Lain in the Wired in a more assertive, less passive persona, and asks for a date with "the wild Lain" as the fee for his information services.

We're not even here

The next day, Lain's sister Mika comes home to find Karl (a bearded man in black) and his ponytailed partner standing on the Iwakura porch. Both

wear glasses and have other hardware attached to their heads.



nosepiece. She threatens to call the police, they calmly reply before leaving that it would do no good, since "we're not even here." Mrs. Iwakura refuses to take Mika's complaint seriously and Mika angrily heads upstairs. She finds all almost entirely undressed. Karl is asleep in the exposed windows of her Nav, all is installed, he's the one still working with the machinery producing static electricity. The pair looks a bit like the two aliens from *Close Encounters of the Third Kind*.



serial experiments lain

EPISODE SUMMARY LAYER: 01



Elsewhere in the city, a young man flees from an unseen pursuer. He reaches his apartment but fumbles with his keys, giving the hunter time to catch up. It proves to be a small girl, innocently looking around the apartment. As shadows around her eyes. In successive closer views, her eyes become empty.

opens with the usual cityscapes.
He says in voice-over: "I don't need parents.
Humans are connected to no one, nobody at all."



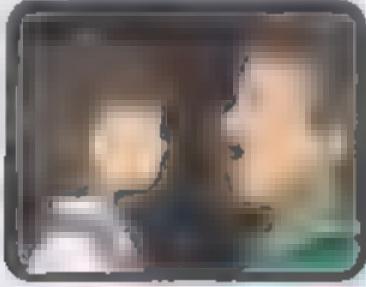
Lain is in her room, working on her computer. Stacks of hard drives and other peripheral devices, some piled higher than Lain herself, surround her. Power cables criss-cross the floors (and walls, and ceiling), while fans blow cool air past open chassis. Lain's father again watches silently from the door before finally closing his eyes in weariness or sadness.

Downstairs, Mika suggests that something is wrong with Lain. Neither parent accepts her concern, though when the couple is alone Mrs. Iwakawa checks reassurance herself. Through the window, Mr. Iwakawa glances gloomily reflected, video light even when there is no video in the area.





player games who kill the other characters rather than non-player (non-adversaries). She says, "I can't go where you are" and moves to block his escape with a wall of glowing hands. He turns to find the small girl from earlier today behind him. Her face contorts into an inhuman snarl and she lunges at him. He reaches for an unseen gun, calling out the steps involved in raising it to fire; he closes his eyes, hoping it would work. It does not; bullets shred through the floor and walls which regains its diabolish features as she collapses.



The game environment fades after his imaginary gun runs out of its ammuni-
tion; he huddles on the roof top, staring at a small body wrapped in a loose sheet. Glowing Lain watches with a sorrowful expression. After a fade to black, video

footage shows him insisting it wasn't his fault. He was playing *Phantomia*, and it somehow crossed over into a game for



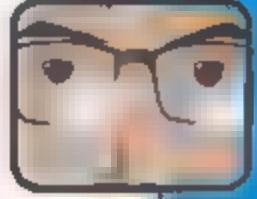
kindergarteners. He apparently shot her in reality while imagining shooting the creature in the *Wired*. Lain listens to some of this news coverage, then takes mail from JJ the DJ. He says the game itself is pretty straight forward but it exploits a peculiar hole in underlying net protocols to allow free roaming. His



friends suspect that it is the work of the knights—the previously alluded-to mysterious hackers credited with everything innovative or unusual.



Lain's father enters. He remarks with some disapproval on her growing computer familiarity. He warns her that the *Wired* is nothing more than a communications medium, not to be confused with the real world. She disagrees, saying that the border is not so

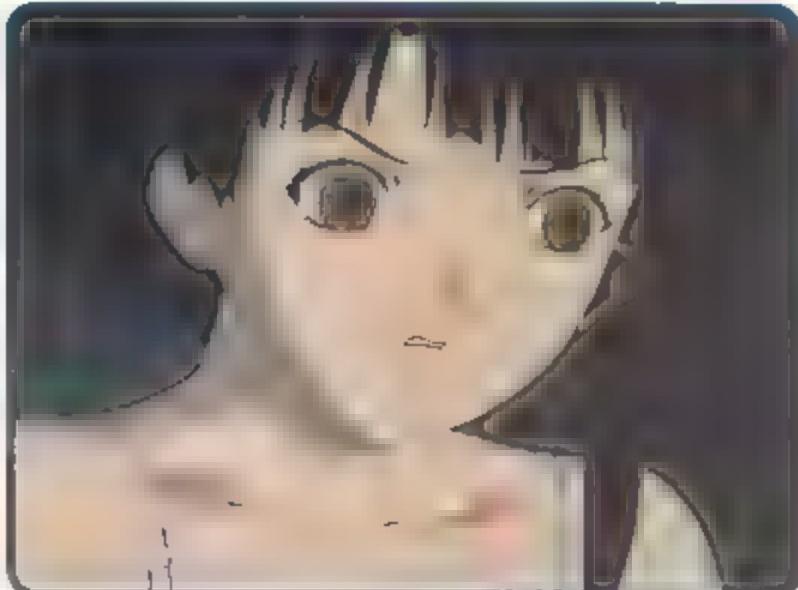




tear and has soon she will be the perfect herself again the Aerod. He seems unaware of much of the input gear she now uses but when she smiles and says "Don't worry Aerod I trust him he is wise enough to always answer Semiraines' wonder."



After he leaves Lain receives her third ring of his life and is really angry now. She someone shouting again and again "Lain out" over and over again.

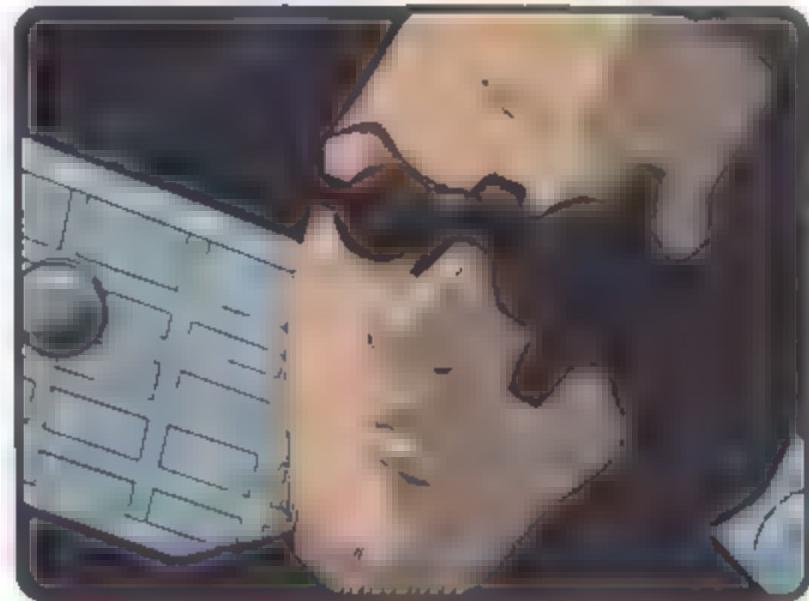


Considering an e-mail an Ames explains for him the Knights of a concept - a scheme he's been rather had a reason to pose a request for it. He's a painter from someone who has to do with Lain. A certain work is due for him. As she says she's always being ordered and made to do for him again. Why won't you come back?

she is a bit like a spite of the shadow that she can't seem to shake off and seems to be afraid of her health her computer - especially one who's security is not up to the standard she's used to. And she's been staring at the screen for more than

why won't you come back?

Am Ames puts her on her own bus and lets her walk. He says he wants and asks to let her mark looking up at her big large dog who's licking her face. And she



serial experiments lain



opens with the customary cityscape. Lain says in voice-over, "If you can hear it, then it's speaking to you, and if you can see it, then it's yours to have."



The disembodied male voice which has spoken to Lain before (and continues throughout the story) reminds him how humanity has lost its capacity to evolve. He denounces his species, suitable only for gratifying physical pleasures and lacking purpose or direction. The



Mika dresses and leaves her boyfriend's bedroom. Ryoutomo has a close brush with an out-of-control swarming cell. Meanwhile, Lain asks one of her dolls to tell her a story. It answers



in a mature woman's voice that she already knows everything there is to know about the world. The woman goes on to add





E 3 2004 1505



For every event, there is first a prophecy foreshadowing the event. An event first comes into existence when there is a prophecy." Lain asks who makes the prophecies, but receives no answer. The Navi displays a news item about how erroneous data made computer controlled cars and traffic signals misbehave, causing one death and multiple accidents.



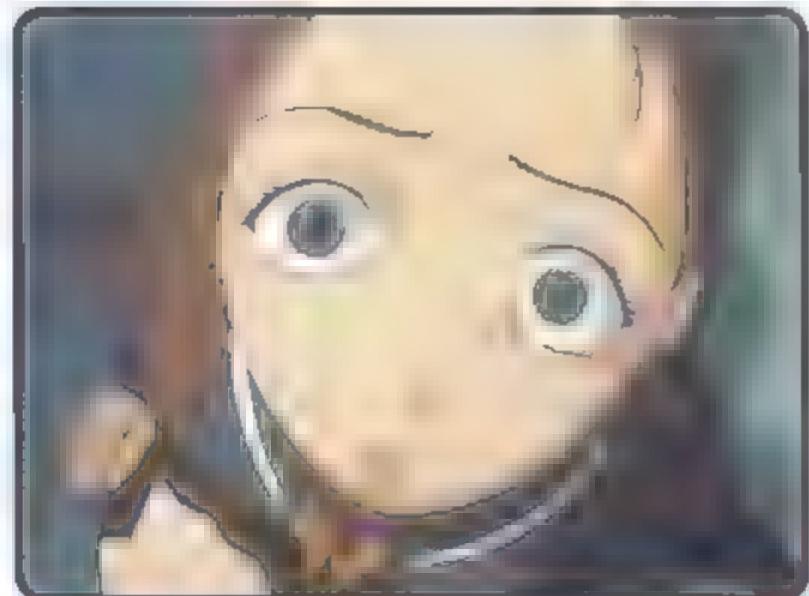
Lain heads downtown and just misses her sister; both receive packets of tissues from a passing street vendor. The boy who told Lain about her Psyche brashly asks Mika for a date and knocks her arm so she spills her drink. She opens the tissues to blot the spill, only to find a message written on them: "The other side is overcrowded. The dead will have nowhere to go." Angry, she tosses



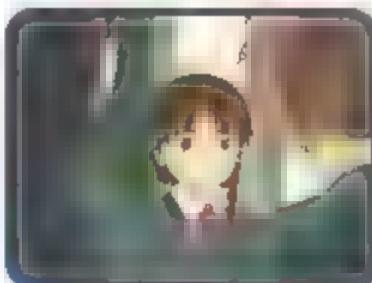
it away. Bystanders call her attention to Lain standing in the middle of traffic repeating quietly, "Everyone gets connected, everyone gets connected" Mika looks up to see Lain's face displayed on one of the billboard video screens

**the prophecy
will be fulfilled!**

After a fade to black, the scene shifts back to Lain in her bedroom, in her nightgown. She speaks this time to a decorative mask, which says in a deep male voice "The prophecy will be fulfilled." It explains that history is not random occurrences, but events linked on a line or route made to connect to a



one. She asks again who makes this happen, and again receives no answer.



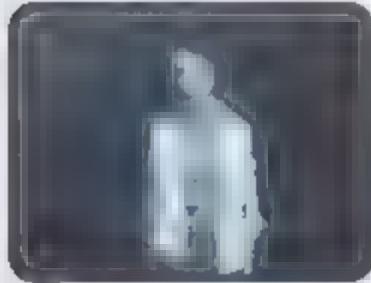
At school, Lain's friends ask if she was responsible for the traffic hack. Someone claiming to be her took credit for it, and they are not entirely certain she was not responsible. Back home, she listens to a news item: the Ministry of Information Control acknowledges that the traffic problems were a deliberate act but that the Ministry has taken steps to ensure it does not happen again. The news display on Lain's Navi dissolves into the same view of her face that Mika saw in public



In a fast food restaurant, Alice receives spam, un-e-mail and mentions her. She keeps receiving the same: "The prophecy must be fulfilled." She says her geek friends think it might be



In the dark, long night of
reality and sleep, no one wakes
her to a life beyond that of her
other fun or money, but for some other
purpose altogether.



At first, Lain speaks to a
ghost in a restaurant, her mother
which tells her that the Wired is an
upper layer of reality. Physical
existence is merely a hologram,



projection from the Wired. The flow of
information manifests through electrical
waves to provide a readily
comprehensible simulation of existence.
The theory is secondary to the world of
the Wired. The figure dissolves with
a wave, Lain's question as to whether
it's really her mother.

Another Mika starts to
sing and cavort by herself
and break off. Mika stares
into her mask, and after a dissolve
she sees herself in the mirror on
a raft where she saw Lain. The
glasses slowly melt away, leaving
ghosts. Obviously frightened, she



glances over and nothing overwhelms
her. But now we see it in shadow:



resembles a pair of campers measuring a
pyramid, with dagger-like characters
arranged in a ring around it. The thing is
apparently huge and looms over her.



Mika comes to her senses after a
face to black and is now sitting in a
restaurant. Other people happily chat at
other booths. She spills her coffee, but
before she can wipe it up, the spill draws
a ghostly hand, gaps her spell and
leaves the prophecy. Mika stands up,



and finds herself alone: everyone else is
suddenly gone. There is a brief flash of
blue static, as in the opening credits,
after which Mika tries to regain
composure in the restaurant's
behavior. The lights go out, and a stall
door swings open. Reluctant, she steps inside. The door swings shut behind





her and real characters programming. But the stoppers — he saids exterior walls.



We next see air in her bedroom, speaking to a ghostly version of her father. It looks south. We're now in a dream created by electric and electronic acts — not the coming reign of electric laws. It's a world of its own, then it's an escape plan and have my own end, he "was fit," after.



That and David conceivable or less like over the time edge to affect the real world as the real world affects him too. "It's true," the boy — a prophet — I care about are disappearing.

if people can connect...

Now nearly exhausted and panic strikes. Naka suggests the jumping across the side of the front door. A corner of her dress catches rather than a scissor-cut with which after he says are the known. Laidworks up and tasks his lap since what is the matter is nothing nothing at all. The second



Mika responds and she's nearly correct. The ring to Mika's now gone, leaving the ring of shadowing light — a new and old image with expression but one separating a gesture. The second Mika finds makes any of the letters as well. Now Mika's eyes are here, we're in the gear and look at the normal if the episode ends with her asking who will be seen.

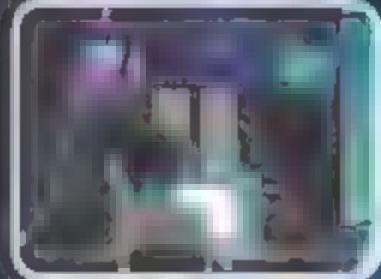


serial experiments Lain



opens with the usual views of the city. A woman says in voice-over: "If people can connect to one another, even the smallest of voices will grow loud. If people can connect to one another, even their lives will grow longer. So

Walking down the street toward school, she sees a boy standing with arms outstretched toward the sky, as if adoring something he sees but she doesn't. In class, her friends try to draw her out of her burgeoning Wired obsession. Reika



Lain approaches and looks at the boy. She sees the pale blue glowing edges of his beyond-cutting-edge hardware, puddles of cooling fluid on the floor, and holographic displays all the space. Lain stares into the monitor. We see her point of view as a consciousness in the Wired, drifting in a white void. Others speak to her in incomprehensible bass rumbles and rainbow flares of light. She clearly understands everything they say, and identifies her friendly contacts as the Knights.



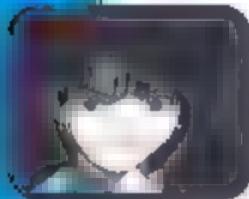
rejects the notion that Wired contacts are comparable to face-to-face friends, and while the others disagree somewhat, they share her concern. The quartet goes out shopping, and they all notice more children in the arms-upraised posture of the boy Lain saw earlier. Lain peers up into the sky, and now sees the clouds part to reveal a celestial figure, glowing with



light. It is her. Alice and the others see it as well; the background crowd noises suggest that adults do, too.



At home, Mrs. Iwakura speaks distractedly to the second Mika, who responds only in vague grunts. Lam passes by en route to her room. A news item refers to the apparition, but she dismisses it to connect to the Wired. After a trans-on through geometric patterns, Lam stands on a white path floating in a limitless black void. Another master user speaks to her as a

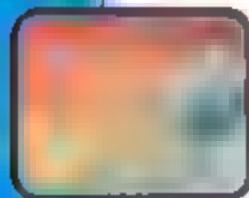


The dark takes on tree-like spectral form. She addresses the figure as Professor Hodgson, telling him to tell her all about it.

you are truly blessed!



giant floating mouth, doling out tidbits of information in response to her impatient queries. She passes on to a door-like slab showing an old man she identifies as "the child-killer scientist" somehow associated with Phantomia



The scene cuts into a sunset landscape with one bacon-pine covered in vines. The professor sits in a lounge chair and speaks tiredly, demanding information about fifteen-year-



old experiments, which Phantomia is reproducing. He says he thought he was working on a different project, but it turned out to work by chance. His experiments took place in the creation of receptors capable of picking up children's latent psionic energy. The KIDS system would harness this energy for constructive trans-



purposes. Unfortunately, it did not work the way he intended. It created feedback loops, destroying the minds of the children involved and unleashing terrible destruction. Hodgson smashed



In her room, Lan always turns off her computer. She shouts angrily at someone in the Wired, demanding to know why they were manipulating people.



She demands to know whether any of this troubles him. He is consumed by evil but feels helpless; she rejects this as self-centred cowardice. He finally turns from reflective monologue to address her turn by saying "I am so sorry."

Recognizing tremendous potential in her, warning her that she faces many opponents, he fades out, at last to the death for which he had hoped. The sunset sea in dissolves leaving her at a crossroads of the white sun. She looks herself. "The Knights."



In her room, Lan always turns off her computer. She shouts angrily at someone in the Wired, demanding to know why they were manipulating people.



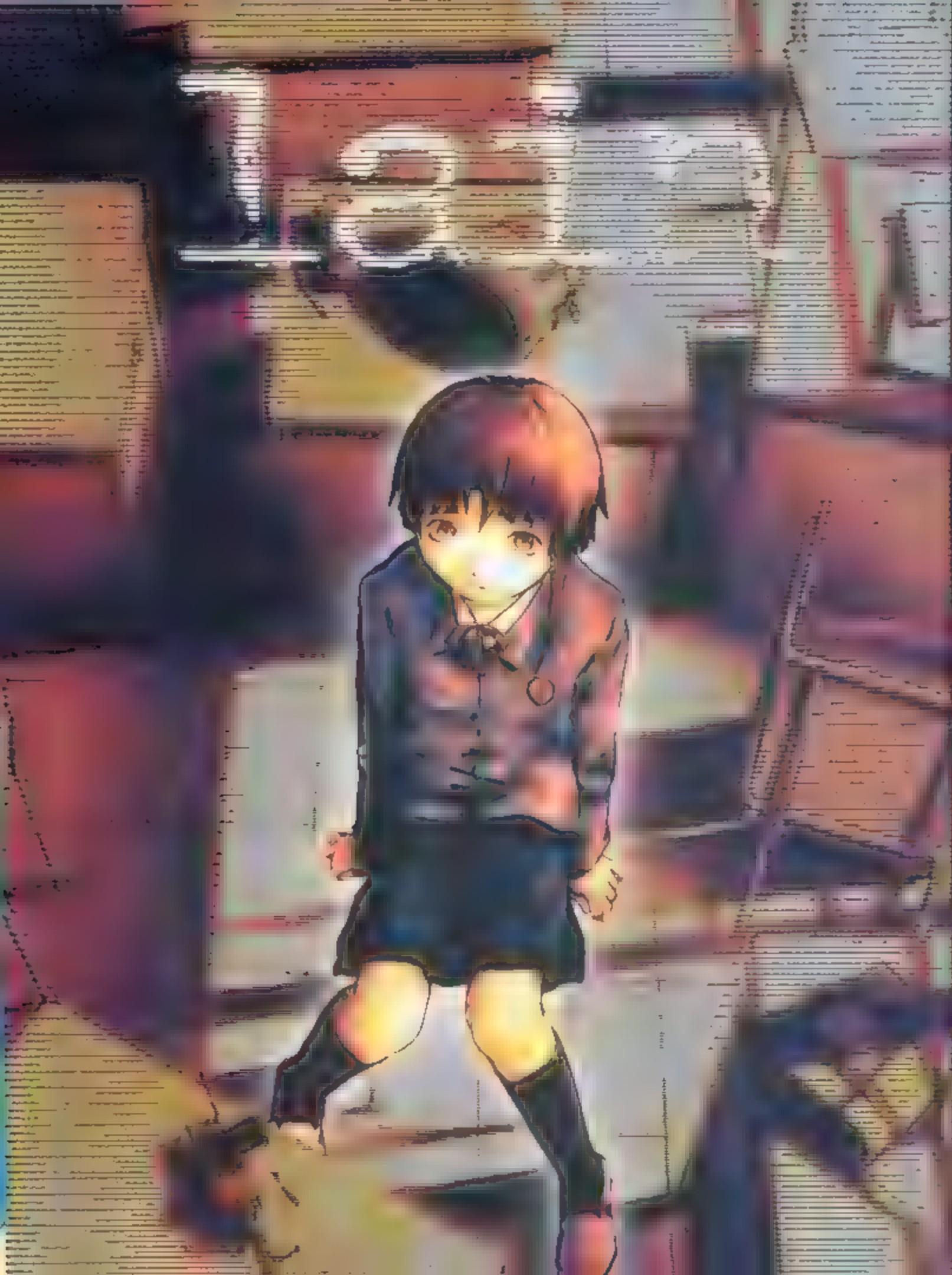
The liquid in the hardware's cooling systems bubble more vigorously. Lan accuses the Knights of using Phantomai's players for their own ends, adding "You're nothing but a pathetic bunch of users." There is no answer to that or to her mocking laughter that follows.



The man in black again scan her room from the street. She steps outside to confront them, demanding to know whether they are the Knights. They do not answer directly saying only "Please get down." An explosion rips through Lan's room. They say it was "only the cooling system" and that "they" must have planted a parasite bomb there. As the man in black gets into his car and drives off, they answer Lan's question about her assailants with the simple declaration, "The Knights."

The episode ends with Lan standing baffled on the sidewalk assimilating the idea that there are opponents to the Knights at work as well as the Knights themselves.





serial experiments lain



opens with the cityscape voice-over with Lain saying, "Just between you and me, let me tell you what's happening, what's beginning to take place in our society without you ever even being vaguely conscious of it."



becoming less like herself. The second Mika stands at the door, attracting Lain's attention, trying to say something. She only manages to mutter a few words before the door and Lain resumes her Wired discussions.



In the second vision, Lain is in a dark room, looking out through a window at a city skyline. She is surrounded by glowing, semi-transparent figures that appear to be other versions of herself. The scene is filled with a sense of mystery and multiple realities.



The third vision shows Lain in a dark room, looking at a computer screen displaying a complex, abstract interface. The screen is filled with glowing, colorful patterns and data. She appears to be interacting with the screen, possibly manipulating the data or communicating with someone through it.

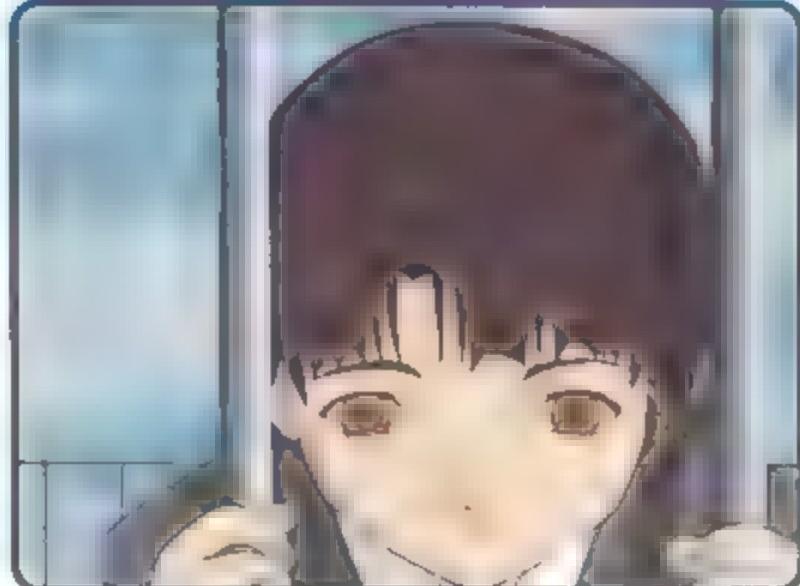




Consortium banquet. The interactions between the two are flirtatious and slightly charged. He sends her out, then sits in a chair by mail. The first message opens with an animated graphic of callipers, indicating he measures a certain engine in his configuration has overshadowed the original. Misako chuckles, honest, saying "What game do you want to play this time?"



In class, Lain ignores the lecture in favor of extremely complex programming on her handheld computer while a worried Alice watches. The scene cuts to an overexposed girl peering at the same callipers-and-stone graphic as the businessman and cackling to himself about how he is better than all of them. Back at school, Alice expresses her concern about Lain's current



condition. She and the others wanted to make Lain happy and include her in their fun, and she offers Lain the chance to say that they were all just being a nuisance. Lain desperately and inarticulately tries to explain that Alice and the others were not a nuisance but does not know how to describe what she's going through now.

30 seconds after Lain

A news item says unknown parties hacked the Ministry of Information Control itself, leaving the Web red in Jutta, the newsreader calmly announces, "Be advised that although it

is not yet clear exactly what happened, it appears that the system was hacked from within. It is possible that a disgruntled employee or right now, or perhaps yesterday — the traffic includes a variety of speculations



about the Knights, saying there are powerful secret hackers and hardware creators and about Lain with the Knights. Quoting the newsreader, "I hear someone's after Lain" and I hope you'll never

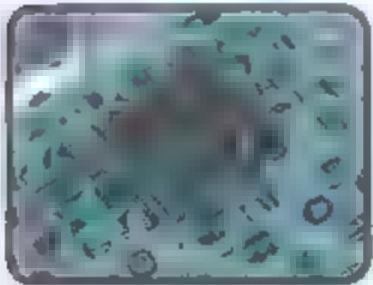
The news item continues, "The latest information is that the Knights have been traced to a housewife working at home and the Knights with her unsuccessful. It



leaves in failure when the woman's scheme on the Internet. The software to get a friend's and family a



...she quietly responds, "The real knight has nothing as the real...".



Lain walks home to find the men in black waiting for her. They invite her to their car, emphasizing that they do not wish to scare or harm her. Kart returns to his goggles and looks directly at Lain. He is the same man from Layer 2 who watched Lain walk by. He tells her that she lies with them, they will reveal their identities. Meanwhile, Nezumi

with the men in black. They pull up at a building identified as Tachibana General Hospital, Shinbashi Office.



IS GOING TO WORK ON THE unfurnished spaces. A man sitting on a folding chair speaks to Lain like he knows her, talking about problems configuring the company firewall and noting that he probably should upgrade to new hardware but that he is 'no one' for it. She identifies the problem, but rather



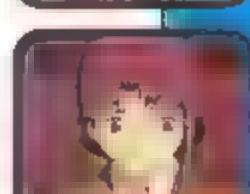
...he does not care about himself and offers to teach her how to access the glowing figure appears on his display... by eminently at how well out it can physical form resides



than following her advice, the man asks her to make the changes for him. The computer kicks up immediately. There is a burst of static and Nezumi's voice asks if Lain is one of the knights. The glow goes off, announces her as a 'real' trigger, and a pathetic fit of begging and groveling erupts. The physician arrives and takes this with the men in black's kiss, stunned and confused.



The boss comments, "Some say the Wired doesn't have political borders like the real world. But with the freedom here is a price to pay. I'm talking about no sense of duty, a bunch of idiots who think a lot of pranks add up to a revolution. The knights are quite different. They don't seem to be anarchists or idiots at all." He adds that her presence in the Wired is destabilizing.





t and that the Knights are interested in her and her abilities as a healer. She answers and he is up to suspect the Knights' true intentions, but gives her goals when she asks who he is and what he wants. He merely replies again.



Nazumi babbles on about being lost in a snowy truth including the God in the Wind, but says that if the Knights accept him, he will believe anything they want to anywhere he goes. She says his name after him at home. If the Knights won't hear nothing other than yes in a quest on her. Is she the Lain of the Wired? Does she know if her family is really her family when their birthdays are, whether she actually celebrates a birthday with them? This particular girl does not know these basic facts.

It would seem and where she comes from



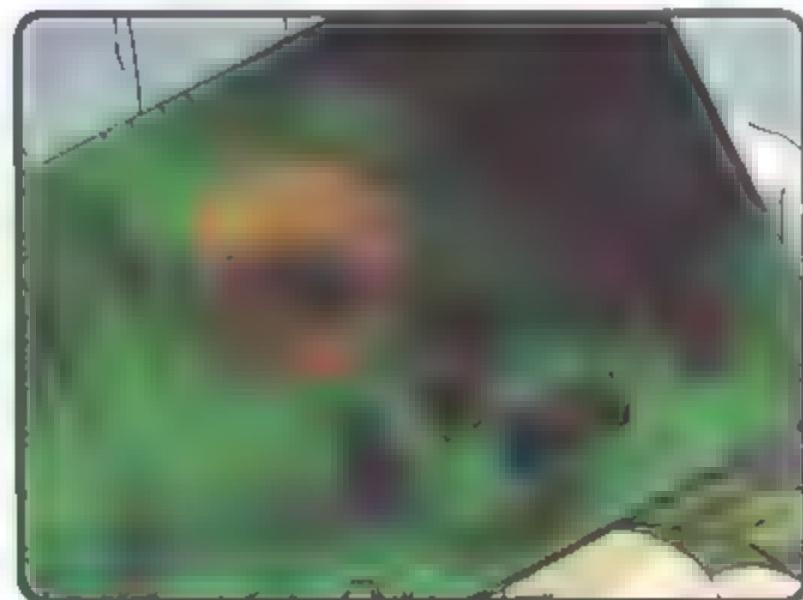
Lain breaks into tears under questioning, but suddenly straightens up and snaps back. She is the Lain who attacked the Accela user several layers before. The boss identifies her as the Lain of the Wired. He says he is aware of and alarmed by the barrier breakdown.



the knights are quite different

He was the wired not the real world. But the real not as resource of the problem. The boss is the more wing and it is the Lain who he wants the men in black to watch from the side lines

it now



serial experiments Lain



opens with Lain saying, in voice-over: "So you want to be hurt too, do you? If you do, don't look away, whatever you do."

Lare appears in an obviously digitized environment, chatting with Lain while playing a computer game happily killing other players' characters. He offers a surprisingly sophisticated rationale for his self-indulgent behaviour, claiming that since others do not know what they want, they cannot understand – just as they are in no position to know or care whether a God in the Wired exists.

rumours. Lain identifies the rumours as the "seventh-generation protocol," the new version of specifications for the Wired's operation (see page 42 for more information.) Her source explains that whoever defines the Wired's operations controls its behaviour without constantly interfering. Big corporations are the primary sponsors of such R&D (and



In her room, Lain uses oo, the game "Tachibana General Laboratories" in the Wired, the form to the game to speak with human bodies working via genetic models. He says that a large corporation like Tachibana would not deliberately engage in illegal behaviour, but there are



abotag, which is involved in the General Lab's major participation.

Outside her room, Lain finds the second Mika continuing to decay. Mika struggles to speak, but cannot form a complete word. Fear tinges her otherwise blank expression. Her parents sit at the dining table, as if waiting, their





...he was afraid of rope or fear
...gives me a - bama man's questions
and bestingly she let do not answer
he simply stare with a
glare & glares

At school Jack finds her friend alarmed concerned and hostile to Reikas and her's part. They talk in classes with Alice trying to make herself not like nothing Alice wants complete and lonely whatever the allegation. The arrival of a bandsman singing another Internationale the university over looks an embarrassed looking Reikas.



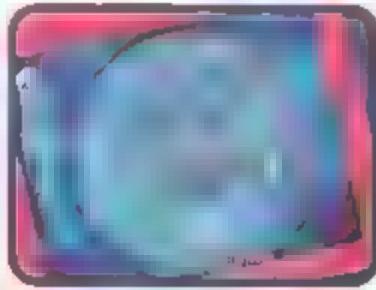
rather be by her offices. Each author has his own style, and we must consider what is the best way to present it. A poet's language or proper punctuation will each serve speaking in the given circumstances. I am glad to have been associated with such a man as Mr. George W. Red. The flow of inspiration

Hain is a
peeping tom

should consider seeking where a
friend there is less traffic because
appreciate having the option of taking
turn more interactions and the time
needed to make a trip can be
lengthened.



Laughter 1934 - The last
letter to take the Warde with her
had been composed while living
from a species name and again
the new women and women of



I S S U E N O T E S
M A Y 1 9 7 0

It has always been my intent
to write the history of the present period
briefly and objectively. I have tried to do this
but have seen some difficulties arise.
The events have been so numerous, their significance
so varied, their causes so various,
the classifications almost as varied as the events
themselves. So I have decided to
write this article with the intention of
each thing being starting at the point
of its origin. This will not be a history



and will be able to
possess different parts of the body
and control the previous
parts of energy fields or fields of
consciousness. This is a
new ability which can be
used to control the body and
the mind at the same time.



After this, back to the
main story continues the
whole world around us.

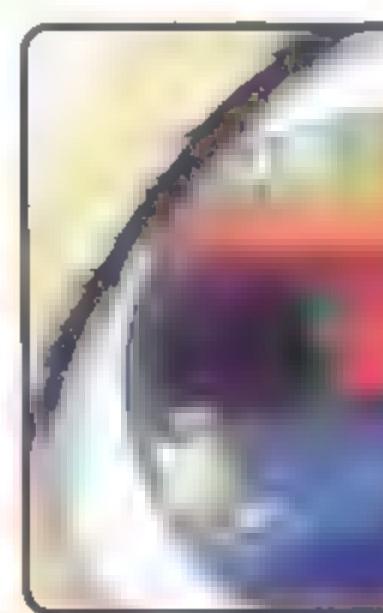


After a short while, arriving
at the last scene earlier. You
will see the walls and all
possessing more than the lot.
The person is not watching
the monitor but keeping
it as it is. In fact there
was nothing. Meanwhile, he has
been sitting for the past three hours

afternoon itself. He quickly passed
of the afternoon for "Dawn" from
what he has seen in the past.
Shadows from both the rooms are
in the room. Not responding
by the light.



The tends to be one of the
most common ways for
the person to feel more
energized. On the other
hand, the person is



in the air and a few triangles
are moving. Due to the darkness
of the extra factors, a few
of the rage possess the sense of
dying or perhaps even enhance that
that consider the element. The
air has been filled with the
gains generate a feeling over all
that is very strong. However, a
few people are trying to make
the world a better place. The
world is still.



A final glass of abstract area.
This appears to be a spinning
area. Not to say they are a
few who wants to be here.
There are a few stations in her life
and the time is not whatever
anyone does, all the world here."



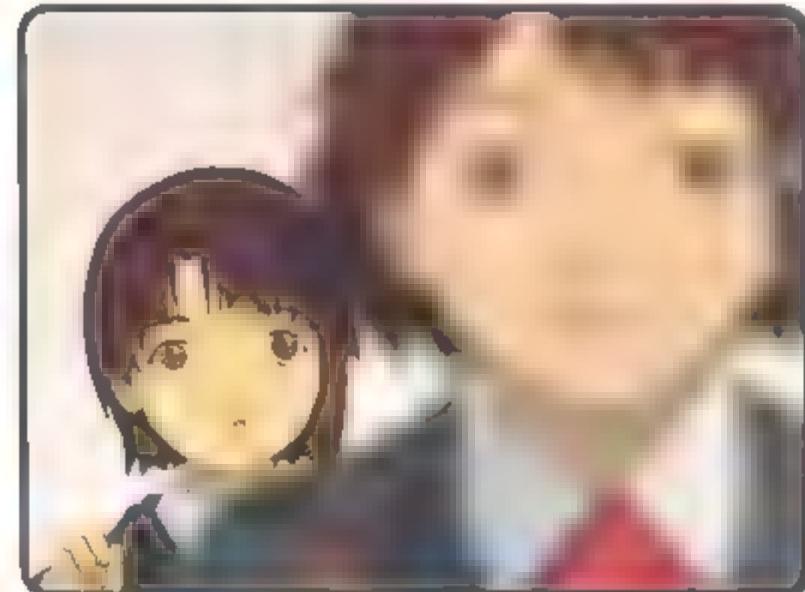


She has always seen everything and did not have anyone to share it with - including Alain's secret. She accuses him of lying, she is not lying. When others say they know her - she promises them no passing off stories as her own pure qualities are also known as pushing over both shoes. Her voice seeming more gentle from the mouth of a cupped hand, but also possessive, seductive, strong, firm, one and wide channel, turned and back.



Alain decides that what he saw is true - but she can't believe he means this. She is suffering, she says, and she needs to leave. She disappears. She disappears again, the dark background fading to white "Fleeting".

In the real world, a man enters the school - looking at the swimming pool



patterns, other shapes like a hand over it, her mouth open, all happen as she begins to sing. In the room, Laetitia's eyes are truly gone now as they snap forward, a second Laetitia sings from her lips, extremely broken, angry, Alain is shocked at how she sounds, she is the physical Laetitia again.

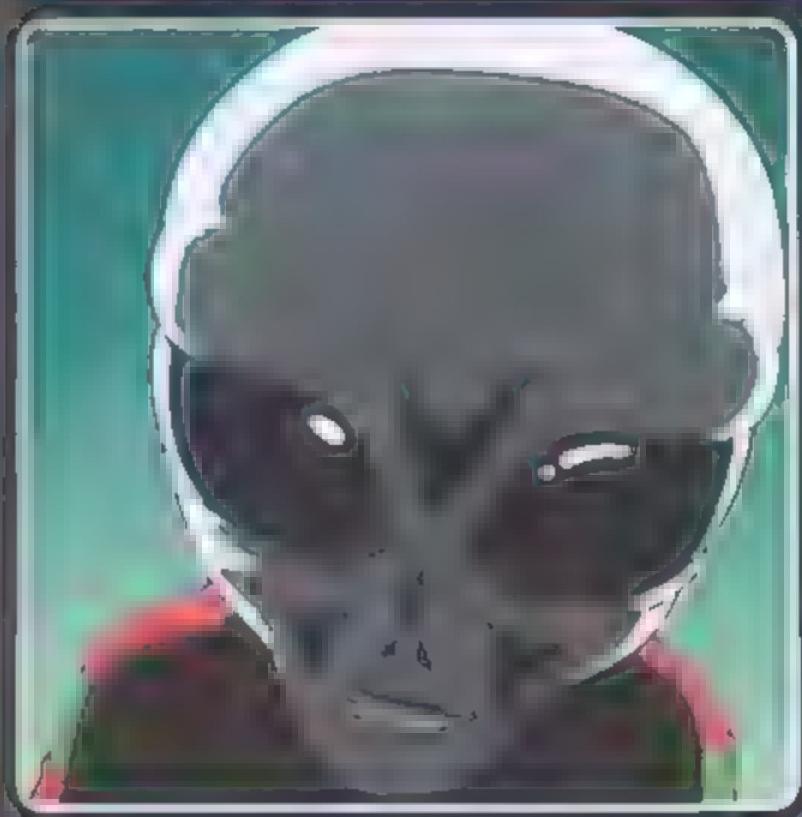


i am ice, right?

The other her, but her true self is not here, he walks away. He too disappears. She says, I see you that it's like us, and she says "suddenly Laetitia alone. The school year continues at a calm end.



Back to the book, ten feet to her mother, and the... And then she... and then... through? She sighs, she feels the sense of responsibility to a three day film, hardware, in the street of houses, a new school, friends, the windowsill ever being she is going.



serial experiments in

sequence covers the 1984 publication of the "MI-12 document," allegedly exposing a plot by the CIA and prominent officials to deal secretly with extraterrestrials. As the narrator says, now widely recognized as a forgery, among those accused was MIT professor Annever Bush.



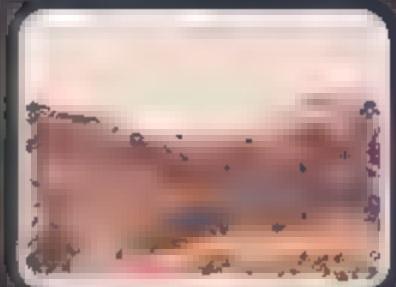
Lala connects to the Wired, and through her handcap becomes like a mind-reading animal with telepathic empathy (she can "read" things people like eyes, ears, poses, and hands). She asks how she could turn something that did happen into something that did not. The assembled of experts Lala has been in contact with from the moment the Wired created her ask her: How does Lala



TOP SECRET NSA

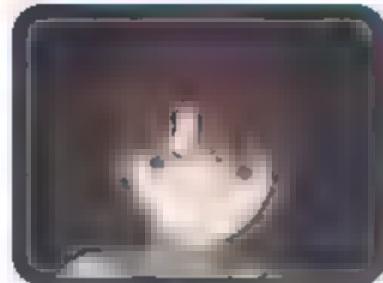
opens with the customary cityscape. Lain says in voice-over: You see, if you really want to rid yourself of all suffering, you should believe that there is a God. Whether or not you truly believe that He exists, you can be sure that God is always by your side.

1965 Roswell does not mention Roswell. Folklore says it was a crashing UFO, but the narratur notes that conjecture has become fact, and rumor has become history.



Lain sits on her bed, wearing the bear sleep-suit, staring dejectedly at the window, which is covered by a thick white curtain. The door opens and a small, pale alien dressed in a bright red and





In Cyberia, Lan speaks with Dr. He hands her an envelope she does not remember dropping. It includes a small circuit board stamped with the KREWE'S logo.

**you must be
the real pain**



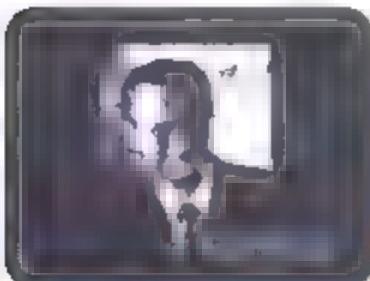
and it's been a while now. I think it's
been about a year since we last spoke.
I'm sorry if I've been a bit distant.
I think you guys are great.
We're all gonna be there as well
as well as our families. We're all
going to be there. The second stage
is gonna be very difficult particularly
for myself. So something like she talks
on the phone, like she's
connected to an unidentified being
and she doesn't know what he is.
Memory manipulation was apparently
there but not the details. He didn't
know what he was doing.

UNIVERSITY OF TORONTO LIBRARIES



al E. KENNEDY, D.W. GALT, JR., P. PIPERIN
100 N. WACKER DR., CHICAGO, ILLINOIS

• Teachers & Students who are
• Guests & Parents to prospective
• parents of adult children & young
• adults prospective parents &
• adults parents & prospective



3. **W**ORKS **N**UMBERS **O**F **D**OCUMENTS **H**EAD



... it has to be rejected.
DEBORAH SIEGEL: And while he was
in [REDACTED] he was also involved
with [REDACTED] at the [REDACTED] [REDACTED]
but again this [REDACTED] is not
[REDACTED] or current da



"I will not," she said, "and may say, she was never right in a word, and her longest talk is her shortest silence. She is a woman who can't tell a lie, and when she has a secret she keeps it to herself, and makes up all her own lies for her own use. She is a woman who has no secret, and who is keeping her secret."



He says patient "This is the first
time he ever did the doorway away from
you. At present time she looks at the
ceiling and the ceiling it seems
very bad and he's like he had to
die. Present condition is so bad and
is better a one ago to a six
months ago see how he can now
has become a complete invalid and
inability to get up of early in the
morning. The doctor says respiration
which still remains strong remains
weak. The doctor adds that the



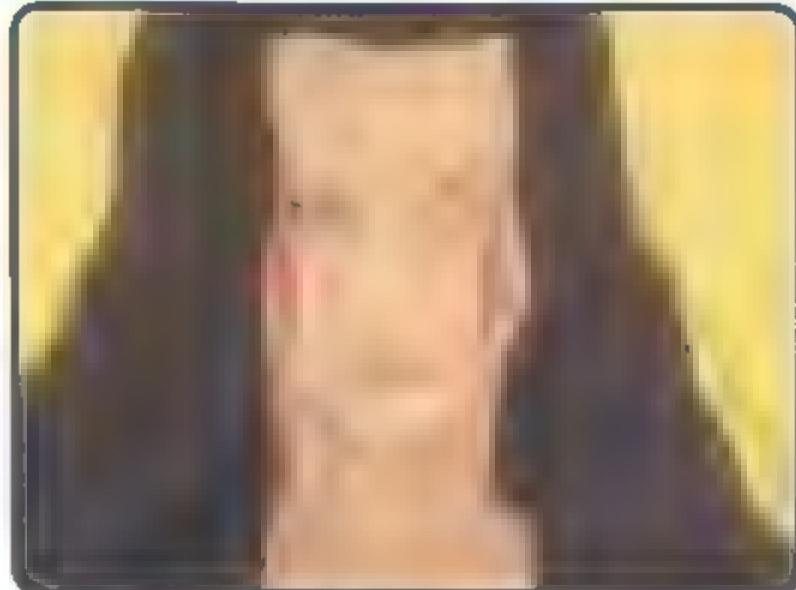


population supporting human species divisions... our brain and notes tell us that while who speculates that we all have resemble living a global consciousness as a top. The human as a whole... from a single neural network growing and evolving as an organism.



"I see the truth" he said and says "There is only one real truth and that is the God." The God is the true answers Yes. Me

A severely damaged singular entity with the title part "The effectiveness of applying the knowledge of the wired network by YASAYA PATAK JAGADHARA Devotees say he believes that the real truth is a gateway. Rishi Nethra, a towering personified as a bright



person's trouble of effecting his own birth to another. This is the same as exploring a certain general problem mentioned earlier. [In the page 42, it is mentioned that] "the human person does not know what he has done beyond just a week after the birth. So, he is not able to know exactly what Lila saw in her vision over."

**there is only
one real truth**

The person who was a
student of Mine in another home
actions taught her. First, I asked



see the basic rules and
goal. I say yes, a student of mine
background with my wife. They
then say yes, and then
guru is the same. He is
also done a long work. But, think
that a very simple kind of a son
kabukis when a seed thing which is
up to a point and rapidly changing
of the life. So, it is very difficult
to do well. We can't do well for the
rest.



திருவி ஏக்பிரைமெண்ட்



The Seventh-General Protocol

In the real world, as in Lain's world, the Internet Protocol (IP) plays a crucial role in allowing big networks to operate. IP and the accompanying Transmission Control Protocol (TCP) let any computer using them to successfully send a message to any other computer that abides by the same standards.

Before the development of the TCP/IP suite, many computer networks had their own systems for identifying machines and the software running on them; the different approaches were often wildly incompatible. In the 1970s, DARPA, the Defense Advanced Research Projects Agency of the United States government, took an interest in systems that would allow linked networks at separated institutions to communicate together. The first version of the TCP/IP suite came together in the late 1970s and quickly spread when people found it useful for their immediate needs. It was also a good way to allow for unexpected needs of the future.

Definitions of IP and other standards affecting the Internet (the emerging network of computers all using TCP/IP) are published in a format known as Requests For Comments (RFCs). RFCs reflect an important fact of the net: there is no single governing power with the authority to say "this is how it is". Anyone can write an RFC. Lots of people do. Most of them die without a trace when, under widespread examination, they're somehow proven defective. The successful ones, like TCP/IP, become de facto standards.

The RFCs covering IP lay out the pattern of information that a packet of data must follow. Certain bits identify the system that created it, while others specify its destination, much like the return address and recipient address on physical mail. Other bits cover features like whether and when the packet should expire and go away if it cannot reach its destination and whether it should take priority over other kinds of traffic. Finally, there is the actual piece of information that all of the above is supposed to help carry. Machines throughout the net read the parts of this packet that affect them and act accordingly, either sending it on in the right direction or recognizing it as intended for them. In the end they gather up the information, reassembling it piece by piece as the packets come in. In the end, when everything works, the complicated transmission makes for the recipient just as the sender intended it.

In the real world, version 4 of the IP protocol, or IPv4, is the general standard. It can support a maximum number of distinctly identified machines that started life long ago before multiple home computers, phones with net access, and other such hardware became commonplace. Some operating systems and internal networks use IPv6, which has a much larger pool of available addresses. Simple address translation can convert addresses into the other's host's address; in Lain's world, IPv6 is the standard, as it would have to be to accommodate the great many computers and electronic devices used in the show. IPv6, the "Seventh-generation protocol" as important to operate in the society, will pass information, but will depend on the medium of connecting and extracting identity.

Several subsections refer to "rules" in the protocol. This is also taken from reality. The protocols specify how systems should interpret different kinds of data, but sometimes there are gaps. One processing system, for example, might recognize the right bit patterns as garbage and pass it along to another system where it becomes a key, allowing outsiders to manipulate the system in ways they should not.

Generally speaking, network protocols include significantly robust mechanisms of detection to see how they respond to different sorts of badly arranged bit sequences and streaming packets, all to stop them from destructive input or output of a particular kind. The Phoenix has to allow free-ranging play throughout the network to very much the other experts that real-world security network analysts try to catch and fix.



serial experiments lain

EPISODE SUMMARY LAYER: 10

telling her, "Just remember, you no longer need a body." She angrily replies, "That's a lie, and you know it," but nobody's there to acknowledge it.



begins with the customary skyscape played silently save for the hum of machinery. Lain and Eiri speak, but Lain's voice comes out of Eiri's mouth, and vice versa. Lain, through Eiri, asks how he can exist since he died. Eiri says death is merely abandoning the body.

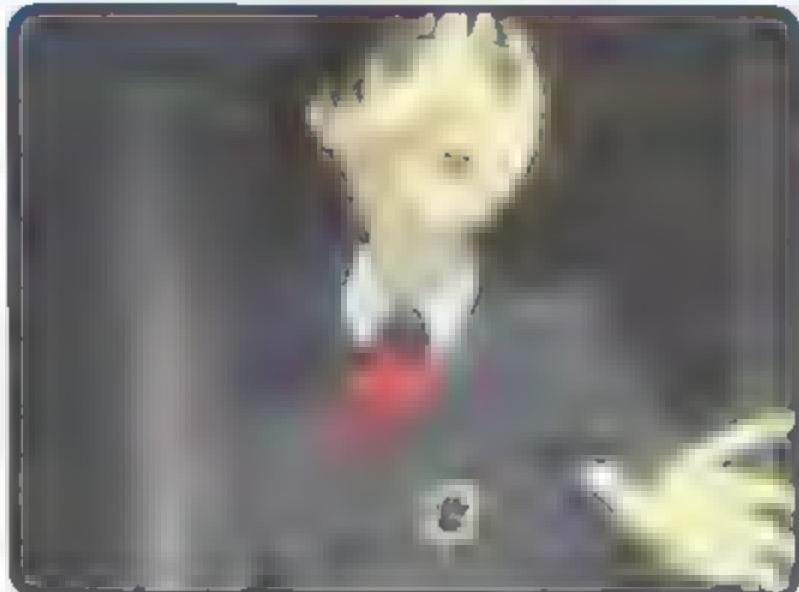
Lain objects that this isn't reality; he's still in his body. Eiri replies that he's not in his body because he's been incorporated into the system. Lain asks if he's been "uploaded," but when Lain states a protocol is merely an agreed-upon standard, he claims that he hid a code within it to move to a much higher level. It includes the contents of Eiri's own compressed mind into the very foundations of the Wired, so that he really is everywhere the Wired operates.

Lain objects that this isn't reality; he's still in his body. Eiri agrees, saying that he





Alice or something using Alice's appearance agrees to go running to the frozen tableau of the scene leaving Lain despoiled. Lain returns home slowly, past the shadows pulsing with bloody activity and the streets blank and



were there. The plants in her parents bedroom are dead, but their beds are made and pristine. There is a flash of the second Maka, sitting in the back seat of a car now, the past poster blurs, repeating "Beep beep daah," like a telephone off the hook.

She walks back into the hallway after being dropped off at home, returning alone. She replies, "I'm not alone. Not ever. Remember if you connect to the Web, everyone will always be there to welcome you. That's the sort of being you are. Always will be." He leaves without looking back again.

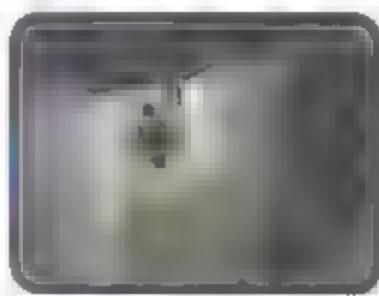
I must remember



white. Her home is quiet and not as idly abandoned as the evening of the Cyberia shooting. There are displaced cushions, scattered magazines, and food in the refrigerator to show that people



Lain, hearing footsteps behind her turns to see her father. He wishes her well along as she heads outside. He is fully complete. "She knows now who she needs to know. I send you the map again and open her up, being something beyond my ability. Leaves



without transition. Lain stands in the fog downtown. We hear the footsteps of others and see their shadows. Lain repeats "I must remember I'm not alone" but in fact she is isolated from others. Beyond the power lines, circuitry fills the sky and the more fundamental reality of the Web grows clearer to her. Voices ask her what she wants to do since it is her world. She asks the identity of the Knights, since they made the fake version of her. The





esources for Kira's family are plentiful, but after it's all said and done, Kira and her team have to find the budget resources on their own.幸運なことに、彼女は多くの人々の支援を得て、彼女の仕事は順調に進んでいます。



Kira is a clever and determined girl who loves bringing the Web in search of information about her adversaries. 她は常に最新の情報を手に入れようと努力する。しかし、彼女が得た情報は必ずしも正確ではない。

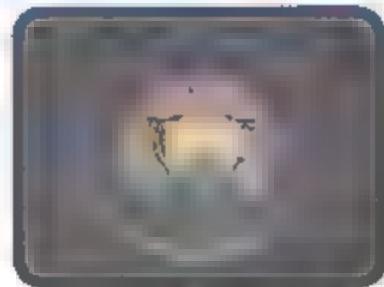


The businesswoman who seems to have a grudge against Kira and her team is a reporter who has been writing negative stories about Kira and her team.

The next day is a long, tiring day. In the morning, Kira and her team work long hours at the office.



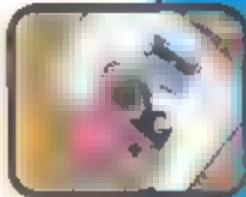
While working, Kira and her team are interrupted by a phone call from an international news agency. 她は突然、電話で国際的なニュース機関から連絡を受けた。Kiraは驚いて、電話を取った。

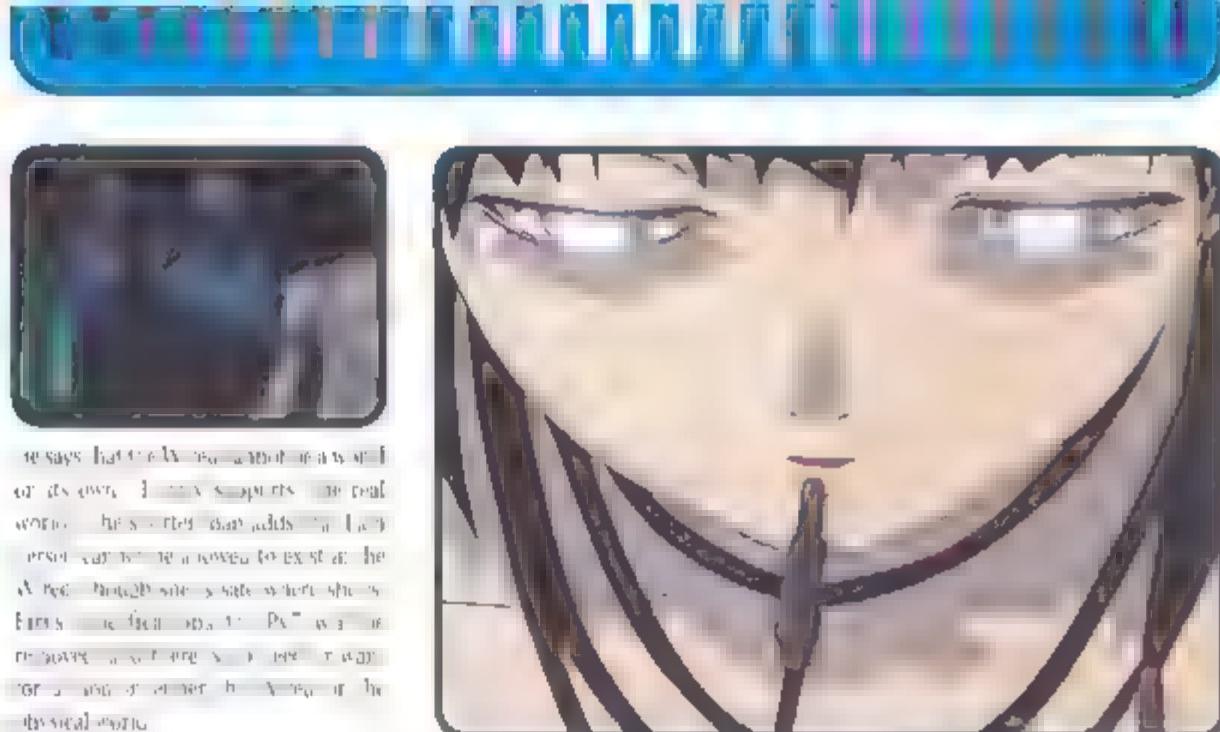


記者はKiraと直接会うことを希望している。Kiraは記者の顔を確認する。Kiraは記者の名前を尋ねる。

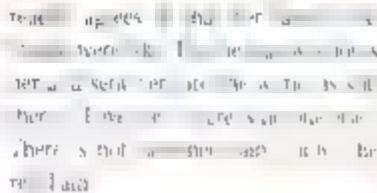
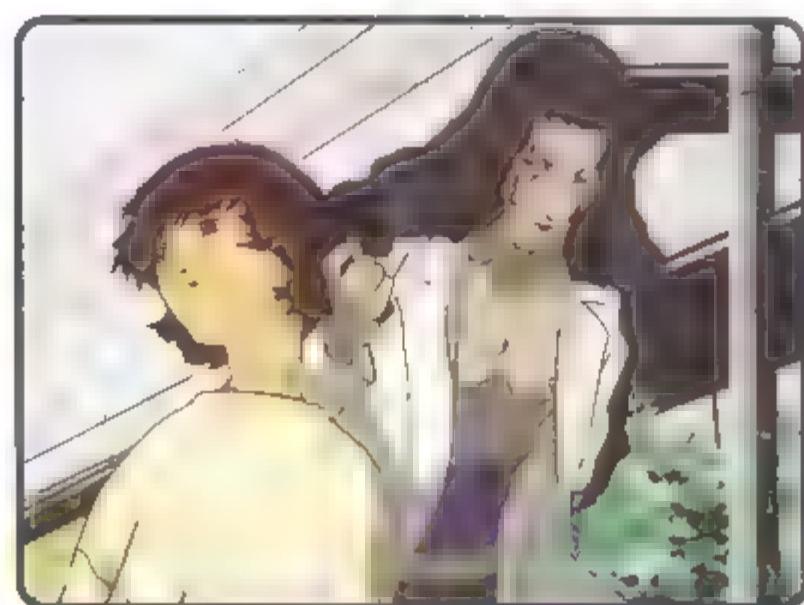


記者はKiraの姿を記録する。Kiraは記者の顔を確認する。Kiraは記者の名前を尋ねる。





the shorter marginal losses. The longer



The Knights

In 1191, nine knights taking part in the Crusades petitioned the King of Jerusalem for formal recognition as an organization of warrior monks. They committed to poverty, chastity, and abstinence; like monks, but instead of praying, fasting, and pursuing the typical duties of monks, they committed themselves to defending pilgrims on holy routes. They would fight infidels, brigands, and other enemies as dedicated soldiers for Christ. The Knights of the Temple (or Knights Templar) were among the bravest soldiers on the Christian side of the Crusades, and averted the last major, seemingly successful Muslim counter-offensive.

Despite years of penance and poverty, the order gradually became rich. affluent nobles with guilty consciences made donations to the order as a show of penitence, and because the order maintained barracks throughout the routes followed by pilgrims, it could and did offer reliable letters of credit. Secular banking was generally trustworthy. The interest in this venture, the gains from estate management, and wealth from many donations resulted in the Templars' wealth. This later generations of Templars lived very comfortably indeed, and came increasingly into conflict with the churchmen of the time. As a chartered religious order, the Templars were officially accountable only to church justice, not to secular law.

The Templars developed a reputation for their amorality, behavior which was certainly true in many cases, and for occult investigations and superstition which was probably true only for a handful of knights. Philip the Fair, then King of France, strung together enough accusations of Satanism and heresy to warrant the intervention of secular power despite the Templars' ecclesiastical position. He ordered mass arrests, which took place in 1307. Raids of other countries soon followed suit. Naturally, it was necessary to confiscate Templar wealth as part of the process. This, generally involving kidnapping and trumped evidence, ensued, and in 1314 the last grand master of the order, Jacques de Molay, died by burning at the stake. The history of the order ends with him and his colleagues perishing in the flames.

Curiously, there were survivalist courses. The mass arrest is never entirely successful. From the fact that some individual Templars escaped and the possibility that they took some treasure with them grew the legend of well-planned flight. This notion holds that designated loyal servants carried the most valuable parts of the Templar hoard with them to Scotland, or Canada, or (depending on the theorist) Atlantis, or Mars, or somewhere out of the way of the medieval French government.

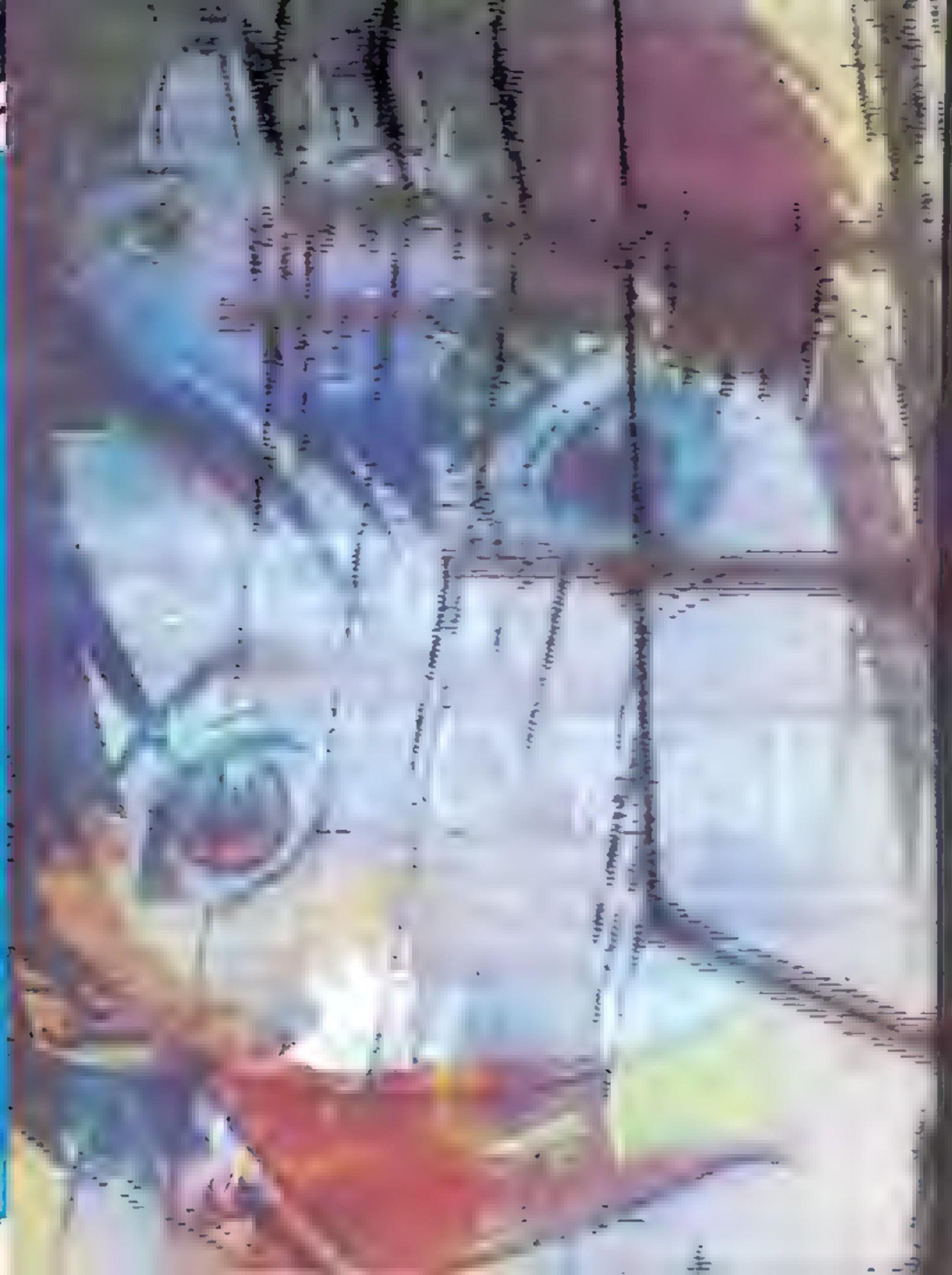
The Templars became mythic figures. Conspiracy theories ever since have cast the heroes (or villains) of the modern world as descendants of the order. Conspiracy theorists attribute the fallen order as early atheists and scientists, as magicians, and true believers against the heretics of Roman Catholicism. And numerous whole shelves of books present competing theories, almost all supported with specious logic applied to flimsy evidence.

The Knights of the Eastern Cross (KEC) are one of many groups, loosely linked by the principles of Freemasonry, who claim descent from the Templars. Some groups, like the KEC, are much more interested in philosophical and scientific speculation than others. In Latin's world, their speculation proved insufficient.

The Templars do not always appear as scheming masterminds out to rule the world. Sometimes their machinations are more morally ambiguous. The implications of their plan to fair—if that truth can be defined (and therefore must be defined) to remove uncertainty—could point towards a better world, but not depend so much on the enlightened cabal forcing one way on everyone else. In other words, the Templars appear as outright libertines, bringing together the wisdom of many cultures, just as in the Middle Ages they learned to understand Europe and the Middle East alike, helping overthrowing the axis of stagnation. Revolution need always inflict damage, but perhaps the right idealists could keep it to a minimum while maximizing the good. In at least one brilliant fictional use, the novel *Foucault's Pendulum* by Umberto Eco, the conspirators take their purpose in part from the observations and guesses of those around them.

In essence, the Templar myth has it right. Look in and you will see whoever you hope or fear (and the world looking back out) if you stare deeply enough and hunt hard enough for the unseen.





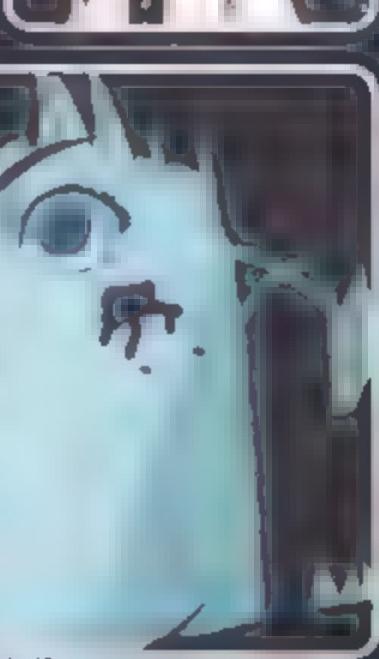


serial experiments Lain

body." Adams' greatest contribution to the video image of Lain, which helped shatter the original Mika's "Lain is Lain."



Lain recalls the Cyberia shooting. Until colors temporarily intensified and then when she died. The cyberspace unfolds at a faster than usual pace, people and cars take on distorted, life-like deadly forms. Chisa says, "I wish you'd come here," while



opens with the usual hyperspace alternating with shots of Lain hooking herself very, very thoroughly into her computer. She wraps cables around (and into) herself while information cascades rapidly across display terminals. We see the rest of the house now definitively empty; the only signs of life are the bright lights shining out of her windows onto the dark street.



Fleashocks of Lain's mortal hours or the Knights alternate with unfolding characters against a variety of backgrounds, from pure white ("No, it's nothing as ambiguous as memory"), to layers of blue and black text ("But you will there, too, aren't you, you poor dupe?" and, in vivid red, "Inconvenien-





hanging onto the railing Lain now watching as an observer of the moment as Chisa lets go a textbook like assertion on art fiction life and its potential philosophical consequences dashes past the screen, disappearing as Lain walks home with Chisa (as Chisa



recalled in her original post-mortem e-mail). Chisa's "I don't need to stay here" comment writhes on the pastel background. Then there is a cascade of



images of the people Lain encountered on her way to "awakening" family, II. the delivery man (and there is a quick insert of an ad inspired by Apple Computer that reads "Think up d fferent"), Professor Hodgson the man in black and their boss, the boy who shot the kindergartener at Nezumi, the deluded street wanderer. An image, the second version of her sister saying "It's _____ nothing at all" repeats several times from different angles

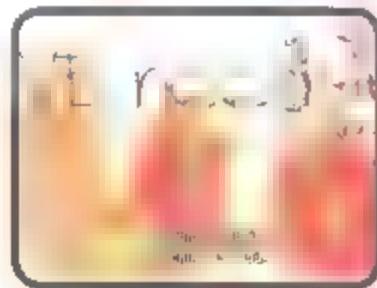
alice LOVE
needs you

A news segment reports that Tachibana General Labs has announced mapping the human genome, the news

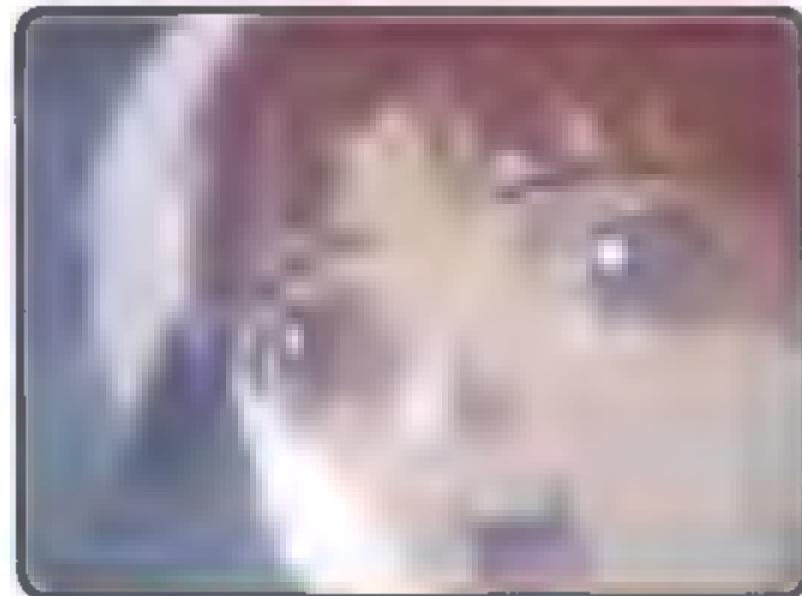
ticker interspersed with shots of the second Mesa



Lain recalls the train accident early on when she used her powers unwittingly, and being kissed by Ta and the K.I.D.s explosion, and other instances of her true nature manifesting. Everyone who played a part in forming her understanding appear again, including her other cruel self.



All of Alice's expressions of concern, doubt, trust, friendship, and fear unfold next. Lain expresses her own changing self-awareness through Alice. The usual Navi displays are replaced by hand-written texts: "Alice LOVE need you..." and "A loving heart is searching for you." The blues guitar piece that accompanied all these scenes now stops as does the flashback.





"I'm so sorry," the boy answers her and tells her how to use the lock, after desiring to stay in the real world.



Covered in a blue glow, Alice walks slowly through the city streets. As she walks, the city slowly fades away, replaced by a series of a gigantic, presumably infinite, plate. Puffs of electricity flash between the organic layers occupying the spaces where power lines would have stood.



She feels a sense of sorrow, a sense of loss, when looking at Alice. "Alice, you're still here," says the girl. "The number of days you have left are few."



In the street, a tall paper airplane is flying in the lower atmosphere, but it is keeping a distance from the clouds, which are the

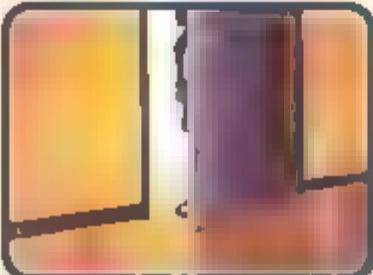


she had taken from examining the guy. She sees the stress and everything rounder replaced by a series of a gigantic, presumably infinite, plate. Puffs of electricity flash between the organic layers occupying the spaces where power lines would have stood.



The girl reaches to Alice's ear and whispers a message from her friend who was once her best friend. She is sure all those rumors about Alice and a certain man just aren't true. The girl will help settle them. Alice's mind drifts away from her.





the distorted arms are red-and-green sweater worn by the alien who appeared in Lain's room but his face the lace is unknown.



Lain tries reassuring Alice saying she was not the runabout longer. Alice objects that she saw the spy and it was Lain. Lain says it was my at once for some other me. Lain adds "You might not be here on Alice is there either." Since Alice is seen seeing that



Lain says she will have to do something else. She has been working day and night learning how to use her powers. She has broken down the barrier between the world and the real world and several odd things that should never have happened. Her cat is gone, saying friend Alice sobbing in tears of joy.



You might not be the only Alice

With work finished, it's time to go home. Alice and her friends gradually comes along to her room. Alice can't addressing the numerous sprouts on the red lamp, she



find out the others know nothing about them. Everything seems to write again around Alice and she trembles while turning a page on. The school scene resumes with Lain and Reika greeting Lain. Lain and Alice spend with the school seeing each other's school. Alice says to Reika "You studied and I episode ends with us two. How do you apparently alone in the schools, Reika?"

serial experiments lain

EPISODE SUMMARY LEVEL: 12

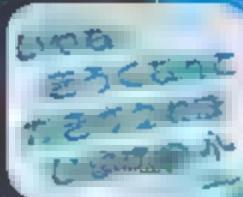


opens in standard fashion. Lain talks about the simplicity of the world and how she was over-thinking the issues. The world is not as frightening as she believed. It was all so easy. An older woman's voice says "See, I told you it would be."

A place sits gleefully watching Lain, Julie, and Reika go to their new desks. Alice is also there. Alice's school receives

Cyberia again stands empty again. Taro and his friends with it hovering in the background. Taro wears a blue static flare, clutching something that

could well be the prior scene with Lain's explanation; Taro tells his friends, "I just kissed an angel."



There is a burst of the blue static. It looks like a normal television signal, people only care within the presence of others, hence all the rumours about her. There weren't multiple versions of her, rather she was within inside many



with a matured, saddened Lain staring out. A highly distorted newscast replaces the static. The news anchor's face drifts against a shifting background; he says "Protocol 7 is expected to allow the seamless sharing of information information that will be shared between the Wired and the real world. And now the following information." He adopts a maniacal grin and repeats, "Let's all love Lain. Let's all love Lain." The blue static and Lain's face ends his outburst.



Against the backdrop of his suicide scene and a succession of urbanscapes, Eri explains that each function of the human body is purely mechanical capable of duplication by appropriate machinery. Evolution depends on overcoming them and allowing new information to express itself without



limits. "If that information isn't shared it's meaningless." The city takes on a schematic look with wire-frame renderings of people and structural views of the buildings visible beneath their exterior features. Their shadows give way to circuitry along building walls

*let's all
love lain!*

as well as in the sky. "Or gradually, people were connected to each other. All I've done is return things to the way they once were. That's in essence what I have done, Lain, haven't you? You can do anything you want to."



A contented Lain stands on her sidewalk, looking out at the city. The scene shifts to an underground parking garage. The men in black sit in their car trying to make sense of recent events. Karl believes their client has been dealing with Eri or may even be Eri. He objects that Eri is dead, to which Karl says whether he had a body scarcely matters at this point. The Tachibana man drives up and delivers a suitcase full of money. The short man in black says, "You've been using us all along," the Tachibana exec smiles cynically and replies, "You can interpret it any way you like."



Karl asks where can they go. Their boss answers, "... a place that has no power lines or any satellite coverage." When his partner objects that no such



Alice exists," the boss replies, "... You'd never get started finding a place like — Karl asks what they plan to accomplish by joining the Wired and the ... world. "Something absolutely wonderful. I'm looking forward to it as much as you st before driving off



The pony-tailed man in black goes into lethal convulsions. His partner zooms in on the dying man's eyes and sees a distant image of Lain. Karl then sees a blurry figure approaching through the garage. It is not visible to normal light, only in his optics, but the image is interspersed with flashes of Lain's sister Mika, and the assassinated Knights' members. The scene ends with Karl's tortured scream.



Alice stands outside Lain's home. Nobody answers the doorbell, so she...



The mass of computers is even more complex, with huge floor-to-ceiling devices of unknown purpose. Lain emerges from a tangle of wires and startles Alice badly. Alice blurts out that she thought she had been going crazy and demands to know why Lain left her horrible memories intact while changing every other aspect of her life.

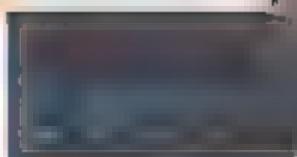
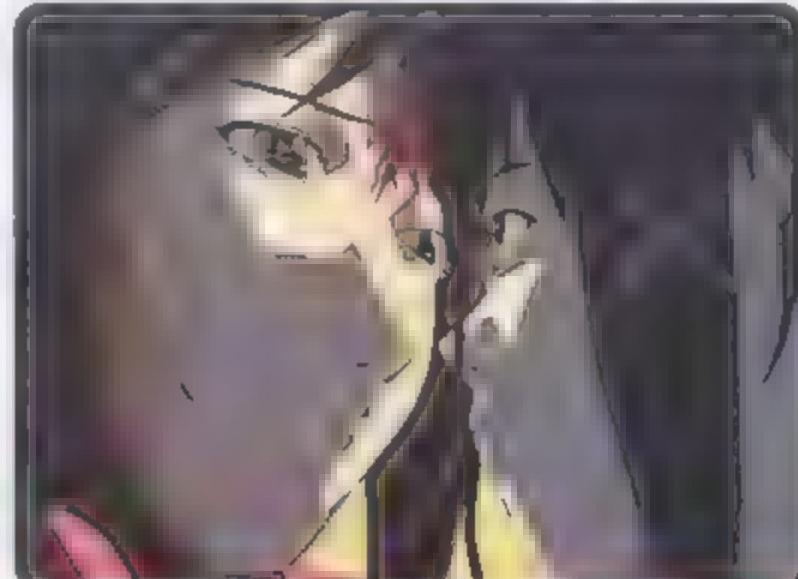
"Never mind. You are you after all," she explains that Alice was always her closest friend, "even without connecting." This dismorts Alice greatly.



sets herself to. The downstairs is thoroughly vandalized with paint splashes (and perhaps blood), furniture broken, plants scattered, the contents of shelves strewn wildly. A foul-smelling mist fills the hallway. At the top of the stairs, an image of the second. Mika continues her mindless impersonation of a phone off the hook before vanishing. Alice sobbing barely manages to reach Lain's room.



Lain says she restored the original connections all people once shared. She explains how "... it doesn't matter whether this side or the other side is real." Lain existed in both of them as a program to destroy the barrier separating the Wired from the real



E-SAT SECURITY LEVEL





wor d." Lain adds that everyone including Alice are really just applications. Alice touches Lain. "You're wrong," she says. "You're alive, Lain." She places Lain's hand on her chest, so that they can both feel her heart beating. They share a laugh before Alice坦mits her fear.



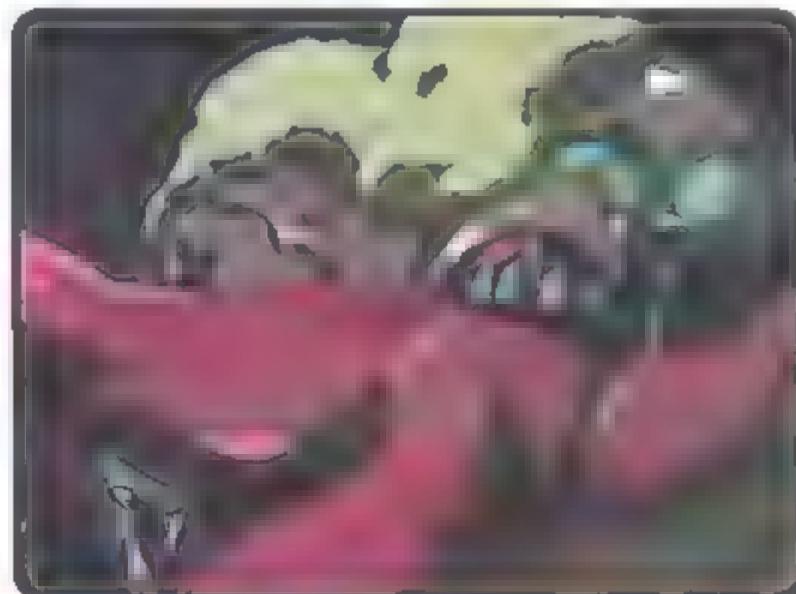
were once necessary steps in human evolution toward true freedom rather than ends in themselves. Lain then asks what made it possible for him to create and insert his resonance-exploiting code. "Did you honestly come up with these ideas all by yourself?"

**YOU WERE ONLY
AN ACTING GOD!**

Eri immediately understands her point, demanding "Are you trying to tell me there's been a God all along?" She answers it does not matter without a body. Eri could never understand the totality of the human experience. He shouts that he is omnipotent, having



Eri floats behind Lain, saying Alice is only afraid of losing her body. Since all emotions are merely electrical, activity however, it is possible to select the positive emotions and eliminate the others. Alice cannot see Eri until he stretches out a hand for Lain; she then sees the disembodied hand, and panics. Lain questions Eri. She starts to comment on how he removed the necessity for peripheral devices to connect to the Wired; he agrees these



created Lain and giving her an ego. She quickly retorts. "So if that is true about me... what about you?" He rages, "I'm different." With an angry shout he assembles a grey body and organ seemingly from the ether, through sheer force of will. It is not very successful. The body writhes and contorts, sprouting short-lived limbs and organs, constantly folding back upon itself. It resembles a struggling mass of tumours and misshapen limbs.



Lain calmly explains that the Wired is not an upper layer of the real world. Eri was omnipotent within it, but he was only standing in for someone else waiting for the Wired to achieve its intent for "You were only an acting God." The monstrous manifestation wraps Alice and Lain in tentacles and starts crushing them while Lain hurl's electronic devices into its mass. The episode ends with the girls staring at the crushed remains of Eri's short-lived body buried beneath the rubble of computers.



serial experiments lain

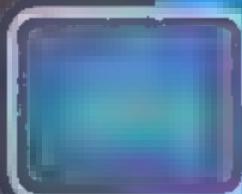
begins with the blue static and Lain's face. She says, "I guess that I'm confused again. Am I here or am I there? ... Over there I'm everywhere. But here is connected to over there. But then where is the real me after all is said and done? Oh! There is no real me. Only exist inside those people aware of my existence. But what about this me that I can hear talking right now? It's me isn't it? This me that's talking. Who is it? Who's me?"



The final moments of the previous episode repeat, with Earl's distorted body taking Alice and Lain before a massive computer crashes him. Alice quickly runs and accidentally cuts Lain's hair while the falling disk releases. Lain apologizes for her mistakes and



the static





The scene shifts to the exterior of the Iwakura home; blood and splotches fill the shadows as usual. The front door opens but nobody emerges. Mika and her parents eat a typical breakfast unmarred by the previous tragedies and



confusion. Mr. Iwakura pauses for a moment and looks at the empty earth setting. He says, "Hey." Mrs. Iwakura waits for him, "Nah, it's nothing," he decides. Lain's spot on the train is empty



now and here are the voices from before. Aoi meets up with Lain and Reika, their friendship is strained by their revelations. They want to protect them.

**what isn't
remembered
never happened**

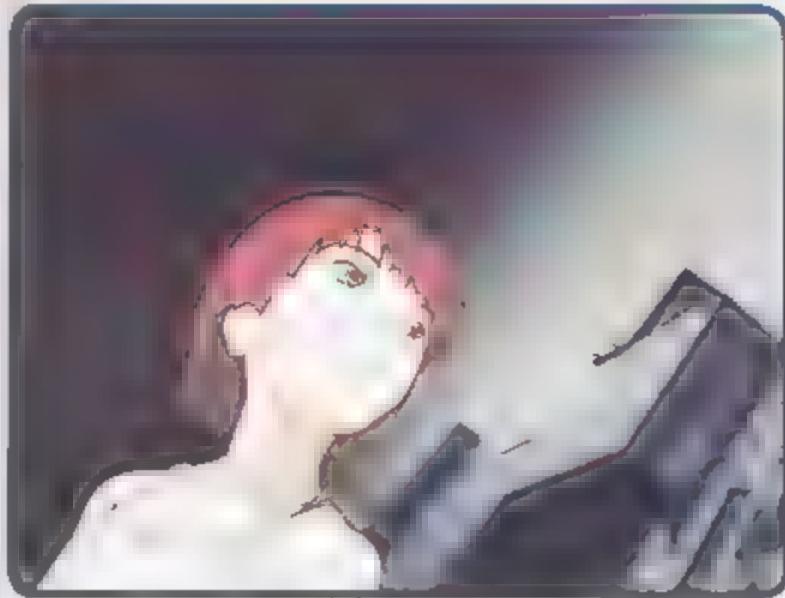
Aoi takes out her handheld. "Re, er send me another pic." The other girls are puzzled. Lain wonders if Aoi means Chisa who is alive and well. She seems confused, her smile and says, "What isn't remembered didn't actually happen." The others are mystified. Aoi adds "didn't have anyone in mind."



Lain and his friends roughhouse around. Lain's arm appears briefly in the background, his hand clenched in a fist. The delivery boy passes by and remarks, "Nice machine." The three children head off the continued argument unsuccessfully trying to bring up a topic again. He pockets his computer and walks past Lain. Aoi turns to him and addresses him in a business suit. "I'm going away today and now I regret understanding what happened up there. I've been working on a movie line up the way and think now's a good opportunity to talk it over. I'll just today or so."

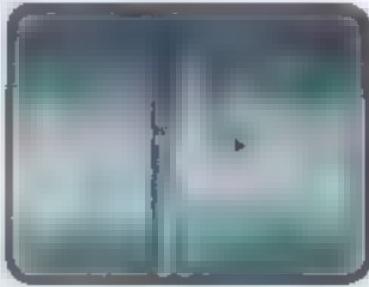


The cityscape is cast black and white letters appear "What isn't remembered never happened. Memory is a living record. You just need to rewrite that record." Lain's voice asks "Is that all?"



Her screen is blue static and the menu page has words "Present" and "Absent". Blue static follows her opening cityscapes. Normal urban sounds fill the scene. There are no sounds from the earth this

longer breaking out of the screen. Now it says Eri is free, "she no longer needs to be anywhere." She sounds like she is speaking through a mechanical, as if coming out through cheap speakers; she says, "This is the way you wanted to be isn't it?"



Lain stands alone on a foggy street of the empty city sobbing. "Why are you crying?" her own voice asks. "Because you deleted yourself from everyone's memory. But isn't that what you wanted?" You must feel good

The original Lain says that her other self sounds just like "him." The second Lain dismisses the thought pointing out that that version of Eri no



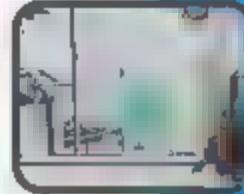
"So this is what I am doing. Way and the girl being interviewed is the latest case." The first Lain sighs, implying "I guess." The other presses on with a cheery smile, "And don't forget that dead people's information is no



longer existed. Lain wonders who and where she is, if nobody remembers her. As the two Lains converse, the point of view pulls back to show the city covered



with a blue dome of light and air, on a chunk of rock several miles across floating in a completely black void (see "The Dome" on page 76 for more about this.) The second Lain points out that information's very nature is to be in

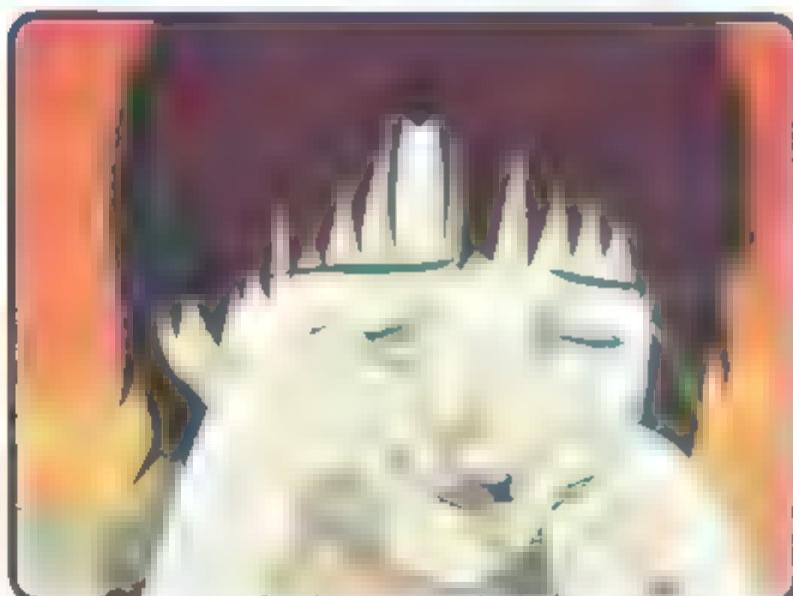




Lain... Previous memories are nothing more than shaped in the collective unconscious but and do not create his system. They merely tapped into the first Lain wonders, "What was he? What made to connect to?" The other answers "Do you believe most people feel it's nice to know that?"



The second Lain describes her corporate existence in a world where there is no privacy everywhere seeing everything. The first Lain says, "Wrong. The second she continues, saying it would be much easier to be alone. No one would ever look down at her, pass judgement on her, or hate her. She wants the first Lain to reset things so she can exercise her power." The first Lain shouts, "Enough!" The other Lain freezes like a thought and then disappears and



vanes into static leaving Lain entombed in a pool of water in the midst of a black void.

"I thought you knew me better," Alice says to her boyfriend. "Come Lain. She is suddenly dressed in her bear suit standing at a table in her kitchen. He tells her she does not have to wear the suit again. She struggles to say that she loves everyone, but he completes her thought. He speaks cheerfully of tea-time snacks while she subs

YOU NEVER KNOW

The evening cityscapes appear again in skewed colours. Lain speaks in voice-over "so memories aren't only of



The blue static returns a final time. Lain says, "I promise you I'll always be right here. I'll always be right next to you, forever." The clouds roll past the power lines at night, and the end credits play

What's it like when you die

What is it you're so afraid of

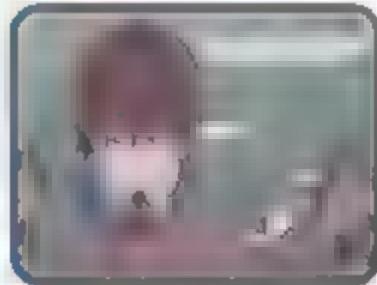
You are not alone

We are not even here.

I am the right



Lotto SuperKoppa

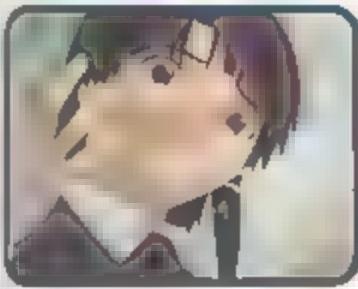


The first items in the table below show
scenarios with more or less than 10
years of data. The last three rows show
the effect of using 10 years of data.
The last three rows show the effect of
using 10 years of data.

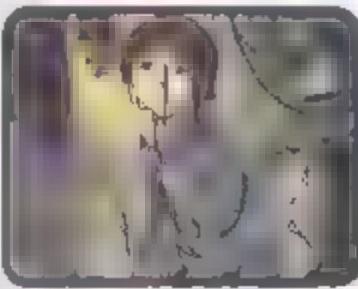


Phu | 4 - 4 - 3 - 0 - 0 -





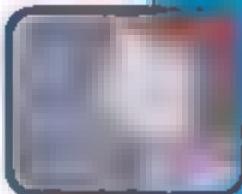
ing, yet it was not of the same nature as her son's. She never knew him to be interested in a person or animal. He did not seem to be able to use her toward the discovery of her true nature. She is not too pushy or overbearing. More accurately, she is kind. These are good traits.

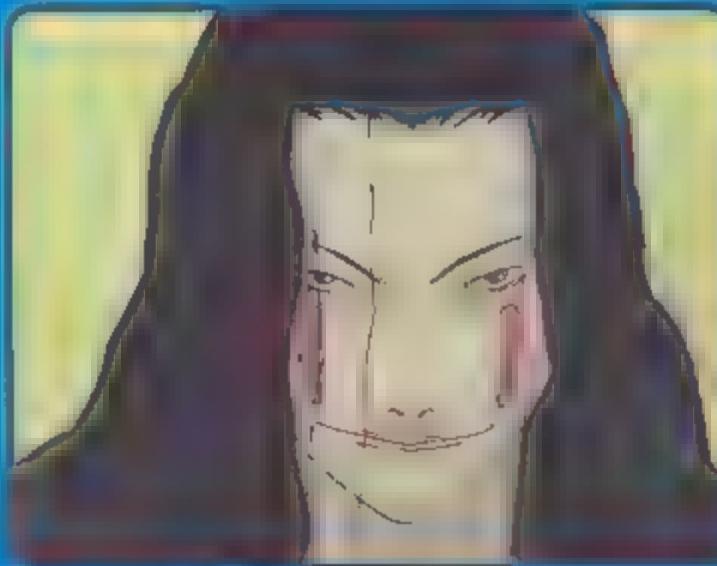


The author of *Arcadia* is a very clever person. But her best act is the blunder that she creates in making her own creation to have created him. This may seem like less than honest. It clearly manipulates the information placed there after she dictates her response so it's appropriate to him. But there's also some justification. If he's played the truth about her origin, then he was created at the moment he translated himself into it. And bringing his genetic material to do not know how to elaborate her character, who would otherwise be in character. In *Endgame*, he's ready for something to happen to him here.



Can she play him? Can he be her? Can she be the victim? Can he be the killer? No, she's not. And later she tells





great many programmers, and real world history shows that would-be clever insertions almost always impair the efficiency or reliability of the rest (there are some famous exceptions, but not many). Eri was willing to risk everybody else's work for the sake of his, and shows no sign of even having considered the possibilities. This is one possibility



Then again, given the Tachibana boss's awareness of the crumbling barrier, it is feasible Tachibana knew of Eri's plan, and even sanctioned it without telling him. They might have figured they would allow Eri to bring his plan to fruition, then assume control over the project and its results. Eri's suicide, however, must have come as a surprise since Eri did not kill himself in a controlled setting. Surely Tachibana would have wanted to supervise Eri's



death and the approach of his own goal, or even see what his wife was to his own "God." Because of the nature of Eri's suicide, it is possible Tachibana knew about the hidden project's subversive nature but did not expect Eri to planned to elevate himself to the digital god. The series does not show the



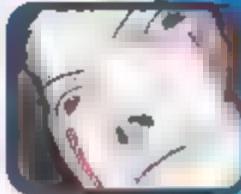
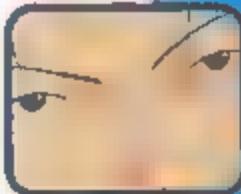
Real or how far from real? I mean it
depends on what you mean by "real".
My first impression of him is that he
means to be here. How more wide-
open can one's eyes be than the
eyes of a man who has no reason
to be here? Not because he is here



perhaps dispensed of his avowal before
he even knew he had it, or perhaps
it was a moment of complete self-delusion
when he believed he had it, but still
he did not let it go. He did not know
what he wanted.



He was a man with a cold, hard look.
He made no effort to hide his gaze, a
gaze that was like a blade that had
already been honed to a fine edge.
It was a look that reflected the world



Blue Robot

LAST WORD

2017



Bloco locutoria

Última locutoria

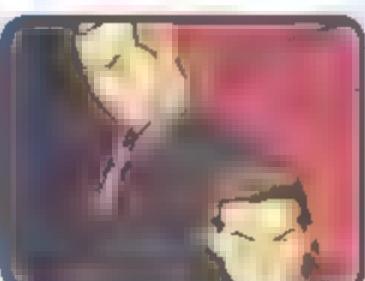
Julie (Juriel)

A sheltered, even naive nature remains unclear.

Reika

Men in Black

know since the two men die horribly at the hands of Wied assassins.



Taro

but it is noteworthy nonetheless.

Masayuki

some books

Myo-Myo

Some 70s - 80s Japanese



Professor Hodgeson

Professor Hodgeson will be your main... [REDACTED] [REDACTED]

[REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED]

[REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED]

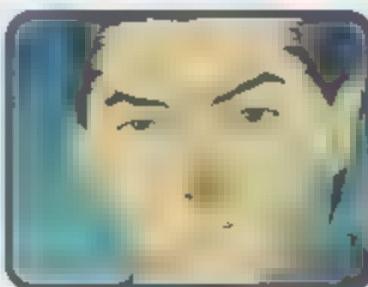
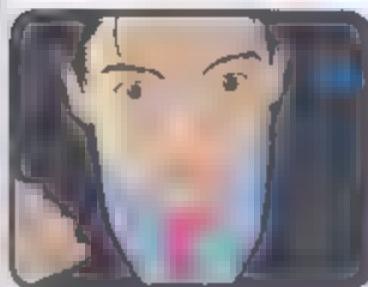
Professor Hodgeson

to be as life-like. Whether he means his appearance as a construct or his manifestations in the Wired remains unknown. It is interesting to note, how

Rezumi

apparently kill him for his effects.

JJ





SERIAL EXPERTS

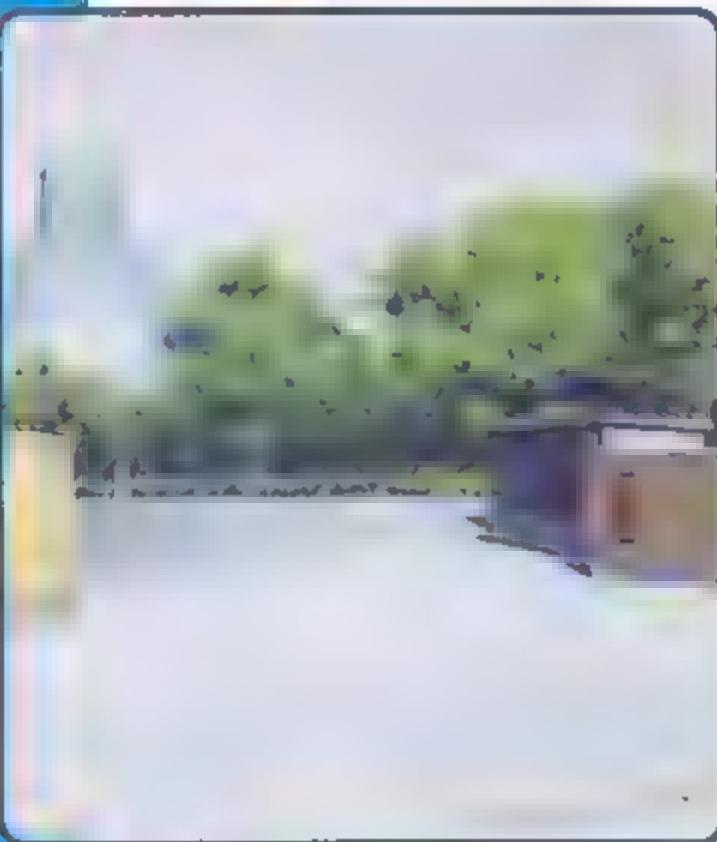
Lain's World

The series never provides a framework more dubious than the opening assertion of "present day, present time," and the mocking laughter that follows it at the start of each episode becomes increasingly appropriate.

Some aspects of Lain's world are firmly established as props created to shape her experience as a human being. The disembodied Emi arranged a family and home for Lain's physical self, and either Emi or Lain's pre-existing Wired personality (personality) manipulated events, guiding the physical Lain toward an awareness of her entire existence. The brief glimpse in Layer 13 of her city adrift in the void raises the possibility that everything shown as part of physical reality is also a prop: just as Lain at one point builds a model of her computer in her mind (in Layer 1), so too perhaps Emi or the Wired Lain created an entire environment, not just pieces of it.

In this extreme case, the world around Lain may reflect the physical world that Emi left behind, or may not. Professor Hodgeson's story of the K.I.D.S. experiment and the complex tangle of historical influences described in Layer 09 seem true in the sense of explaining the world in which Lain moves. If the world itself is a prop, then Emi's own background may be very different from what his unwitting omniscient tell Lain. On the other hand, that glimpse of extreme separation does not happen in isolation. Throughout the series, as early as Layer 02, various characters, in addition to Lain, appear alone in pools of light in the midst of empty darkness, and in these cases it is clearly a matter of illustration style projecting an emotional state into visual terms.





Places

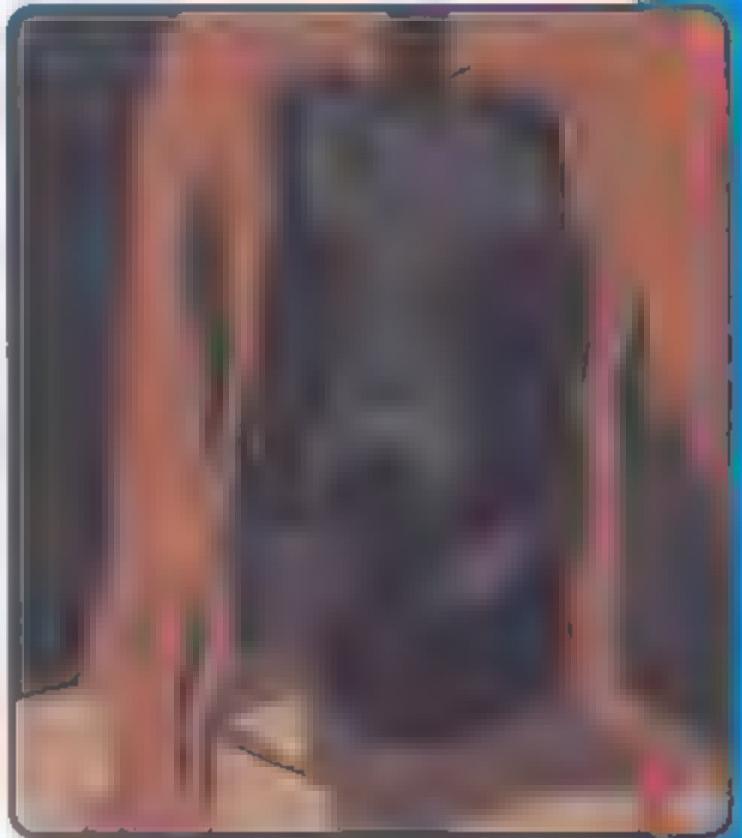
Lain spends most of her time in the real world, if it is real, in mundane locations: her home, the route to and from school, school itself, social hangouts for teenage girls, the streets. Apart from a few glimpses of ominous, gothic buildings behind conventional skyscrapers, there is nothing particularly dramatic about most of this. It is simply the setting for characters to interact and the lower levels to be trampled while the Wired bleeds into the real world.

School

Like Lain's home, her school is sterile and lacking in evidence of an active student body except for the students themselves. By appearances, there are no extra-curricular activities or clubs except for personal interactions. With the rare exception it almost seems as though students and teachers do not mix though many of the girls seem friendly towards one another. Otherwise the school is painfully nondescript, from the classrooms facing the corridor windows that look outside, to the near monotonous march of unformed students to and from class. Throughout the series, this environment appears contrived, a situation not helped by Lain's perceptions involving the dissolution of her fellow students into shadows.



Cyber.a



The Dome

The world around Laini undergoes some dramatic changes throughout the series. At first, her aephoria, or inner silent tapped, or does not, as no one can see with elaborate gear, or cannot. Later the changes expand, and elements and even memories it remains at open questions—was it something that happened if no body remembers? At the end of the series, Laini wipes out her aephoria completely, necessary at the moment to keep her secret—or at least of the Aired to the stars—so that she can remember the memory track line repair code. Laini also carries an emotional happy with her as Doctor Who at the end of his sixth adventure at Cyber City, the city itself seems largely unchanged—but crucially, even the Cybermen reveal city floating on a small rock in the middle of nowhere.

The audience knows by the last couple of acts that the physical reality of the series might not have been intended to make whatever changes he deemed necessary to guide Laini toward self-awareness and others. It is indeed a world first unconsciously and then deliberately. Her changes become more and more sweeping.

Up until that one glimpse of the domed city, however, the show has always suggested that its events take place on Earth—a beleaguered homeworld. For the moment of that glimpse, the audience knows that is not true. The rest of the world has vanished, perhaps to return, perhaps not. There are several possible explanations.

The most drastic is that the entire series took place on this city-size asteroid. Laini and his subroutines are then forgotten; references to events elsewhere to preserve a satisfying status quo, but we never saw Earth again. Perhaps there was an orbit in which the crew can base their construct, or perhaps not, of Earth—and very could be lost, or destroyed.

So now, a less drastically perhaps, we show Laini on Earth—but moved away—overlooking the continentary, where Laini's powers gain great strength. A terraformed afterlife saw the earth's power—which she presumably may have created the asteroid city as a haven for herself so that even if she lost total control she would not destroy it—go up.

Another option in line with the series' theme is that the city is an advanced manifestation of the World, but unhidden protocols affecting IPv7. This is probably except Laini, a inaccessible graveyard of sorts, or perhaps it is she who manifest this computer. It might serve as a place where the no ones go when they die, or Laini experiments with an empty world. This certainly seems plausible from the opening credits, where the audience never sees Laini—indeed, not at all directly—instead, she's seen in complete isolation, a desolate city or the same image on a computer television screen.

Finally, perhaps the domed city is just an early stage in the new Earth. Laini's crew, who at was closest and the most important to her, and will find the rest when she can. Her late inclination to explore past the boundaries of the present, however, suggests the willingness to provide a world as full and rich as possible, capable of growth and surprise. She is a godlike power that you keep from especially resisted that part of her soul which wants to race in front of everyone, and participating as her most limited, physical self. The dome might be a step in exploring the new world just as Earth was with Laini. All is a way of renewing her humanity—but perhaps not in the way that she expected.

The promise of correction is another scenario that perhaps may have to be big enough for Laini to hope everyone alive can know—such is the beginning of the future in the form of the seedling city. Its bloom will be the fullness of time.

Organizations

A sharp contrast to the more moderate groups in the school, the Black Panthers are a revolutionary group that openly claims racial equality. In fact, they claim that the Black Panthers are the only ones who can truly bring about change.

Adriana's best friend, Jennifer, is also a member of this organization. She is a teenager with a passion for politics and is interested in the workings of government or opportunity for the greater public. Not only does she volunteer at the food bank, she volunteers for her school's group after school hours. Every hour spent, she learns more about the Black Panthers' beliefs and practices. She has seen it to be their organization of the year as they organize a confrontation with the activities of the Ku Klux Klan. She has seen many speeches and heard many sermons of their church members' relationships with them. She has heard that perhaps all subjects of Black history are wrong in the way they are teaching it so a woman's right to rewrite history and make it difficult for anyone to consider history when it is taught.





The Knights

The Knights are the most powerful and honourable of all the Knights. They are the best fighters and are known for their strength and courage. They are also very kind and generous. They are always ready to help others and are always willing to sacrifice themselves for the greater good. They are the protectors of the弱者 (weak) and the defenders of the innocent. They are the symbols of justice and bravery. They are the heroes of the story.





You probably won't like it
what grade



Anti-VEGF Fluorinated Monoclonal Antibody

The Anti-VEGF antibody is a recombinant monoclonal antibody that binds to VEGF (blood-vessel growth factor). It has been shown to inhibit tumor angiogenesis by blocking VEGF-induced signaling pathways that are required for tumor blood vessel formation.



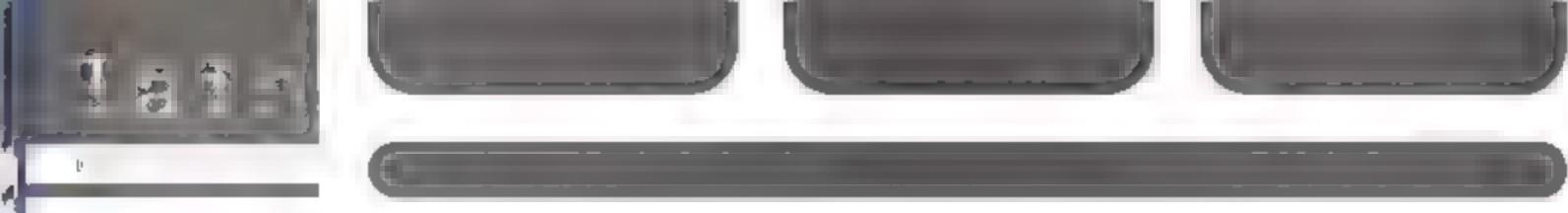
Anti-VEGF antibody binds to VEGF.

Vascular endothelial growth factor

Vascular endothelial growth factor (VEGF) is a protein that stimulates the growth of new blood vessels (angiogenesis). It is produced by tumor cells and promotes tumor growth by providing them with a blood supply.

Appendix BESM-RPC Information

Appendix B contains detailed technical information about the BESM-RPC system. This section includes information on the BESM-RPC system architecture, system components, and system configuration. It also provides information on the BESM-RPC system's performance characteristics, including its processing speed, memory usage, and power consumption. The appendix also includes a detailed description of the BESM-RPC system's software architecture, including its operating system, application software, and system utilities. Finally, the appendix provides information on the BESM-RPC system's maintenance and troubleshooting procedures, as well as a list of recommended maintenance tasks and a troubleshooting guide.



TrustWise

¹⁰ See also the discussion of the relationship between the concept of "cultural capital" and the concept of "cultural value" in the section "Cultural Capital and Cultural Value."

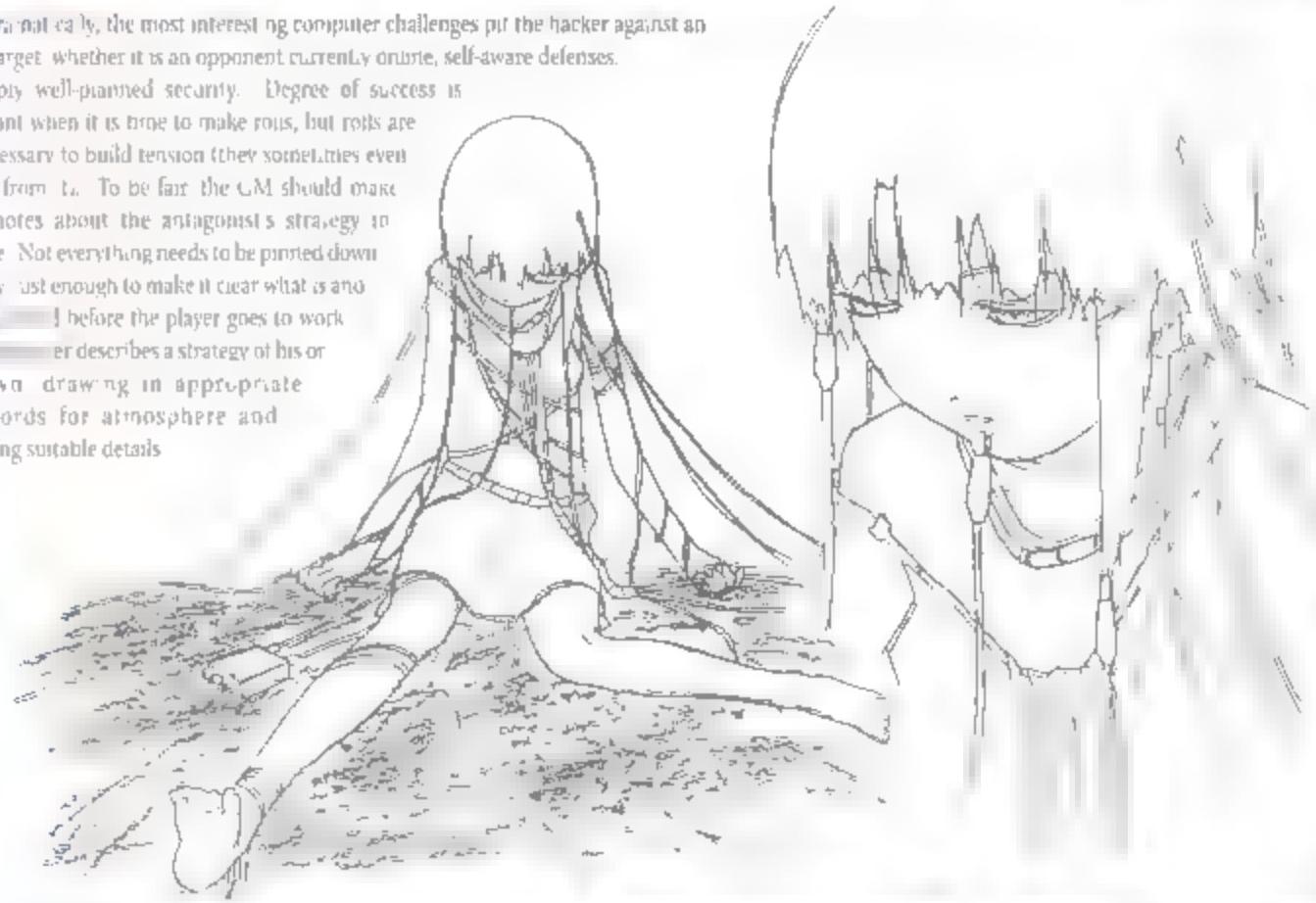
The Web operates on two distinct levels: Using the Wired and Being There

Using the Wired

He was a man of great energy and determination, and he always worked hard to achieve his goals. He had a strong work ethic and a positive attitude towards life. He was a good friend and a kind person, who always tried to help others. He will be missed by many people.

In particular, the most interesting computer challenges pit the hacker against an active target, whether it is an opponent currently online, self-aware defenses.

or simply well-planned security. Degree of success is important when it is time to make rolls, but rolls are not necessary to build tension (they sometimes even detract from it). To be fair the GM should make some notes about the antagonist's strategy to advance. Not everything needs to be printed down this way—just enough to make it clear what is and isn't before the player goes to work. The GM describes a strategy of his or her own, drawing in appropriate buzzwords for atmosphere and supplying suitable details.





targets rather than abstract diffusion

• NPCs are not able to read the notes of the other players, so they do not know what the other players have planned. This makes it easier for them to make their own decisions.

Being There

magical activity presented in #ESM work well for this purpose

With the exception of the first two, all the remaining species are represented by single specimens.

detached software to examine without requiring the user's permission

ANSWER The answer is (A) $\frac{1}{2} \pi r^2 h$.

programmers and users all contribute to its definition, so there is always room for something new.

Some sample Wired-style names for existing Attributes

Astral Projection	Interfacing, On-line Icon
Contamination	Virus Attack, Worm Re-Programming
Dimensional Portal	Subnet Access Node
Dynamic Sorcery	Master Hacking, Full-Access Immersion
Exorcism	Disconnection
Insubstantial	Encrypted
Item of Power	Custom Hardware/Software
Magic	Hacking
Reincarnation	Backup & Respawn
Servant	Utility
Swarm	Distributed Processing
Transmutation	Parameter Redefinition, Non-Volatile Memory Cache

compact artificial intelligences (and other exotic entities, with "Owtha Small Mecha" and restrictions on the size-dependent Attributes

The above statement is true to the best of my knowledge, belief, and recollection. I declare under penalty of perjury that the foregoing is true and correct.

APPROPRIATE ATTRIBUTES

Appearance
Art of Distraction
Astral Projection
Aura of Command
Contamination
Fatty, healthy
Dimensional Portal
Divine Relationship
Dynamic Sorcery
Electronic Counter Measures
Energy Bonus
Exorcism
Flight
Flunkies
Focused Damage
Force Field
Gun Bunny
Healing
Heightened Awareness
Heightened Senses
Highly Skilled
Illusions
Insubstantial
Invisibility
Item of Power
Light Armour

APPROPRIATE ATTRIBUTES

Magic
Mechanical Genius
Mind Control
Mind Shield
Organizational Ties
Personal Gear
Place of Power
Preognition
Regeneration
Reincarnation
Sensors
Server
Shield
Sixth Sense
Special Defense
Special Movement
Speed
Spirit Ward
Stealth
Swarm
Telepathy
Teleport
Transmutation
Unique Character Attribute
Weapon Attack

APPROPRIATE DEFECTS

Ageism
Attack Restriction
Awkward
Cannot Talk
Conditional Ownership
Easily Distracted
Curd/Curd Magnet
Inept Combat
Magical Restrictions
Marked
Nervous
Not So Fast
Not So Strong
Not So Tough
Owned by a Megacorp
Physically Unappealing
Phobia
Red Tape
Restricted Par
Sensory Impairment
Significant Other
Skeleton in the Closet
Special Requirement
Unique Character Defect
Unskilled
Vulnerable
Wanted

Skill	Cost
Acrobatics	
Animal Training	
Architecture	2
Artisan	1
Biological Sciences	1
Boating	1
Burglary	2
Business Management	
Computers	
Controlled Breathing	1
Cooking	1
Cultural Arts	1
Demon Jumps	1
Disguise	
Driving	
Electronics	+
Forgery	1
Gambling	

Skill	Cost
Interrogation	
Intimidation	+
Law	
Languages	
Mechanics	+
Megacorp	
Military Sciences	
Navigation	
Performing Arts	
Physical Sciences	
Piloting	
Poisons	+
Police Sciences	+
Riding	+
Seduction	
Sleight of Hand	
Social Sciences	
Sports	

Skill	Cost
Stealth	+
Swimming	
Urban Tracking	
Visual Arts	
Wilderness Survival	
Wilderness Tracking	
Writing	

COMBAT SKILLS

Archery
Gun Combat
Heavy Weapons
Melee Attack
Melee Defense
Ranged Defense
Thrown Weapons
Unarmed Attack
Unarmed Defense

POSITIVE ITEMS

MUNDANE ITEMS

Bicycle
Books
CDs
CD Portable Player
Cigarettes
Clothing
Concert or Event Tickets
Cosmetics
DVDs
Hand-Held Video Game Unit
Office/School Supplies
Pager
Sports Equipment
Standard Video Game
Telephone
Television
Toys (Stuffed Animals)
Train/Bus Pass

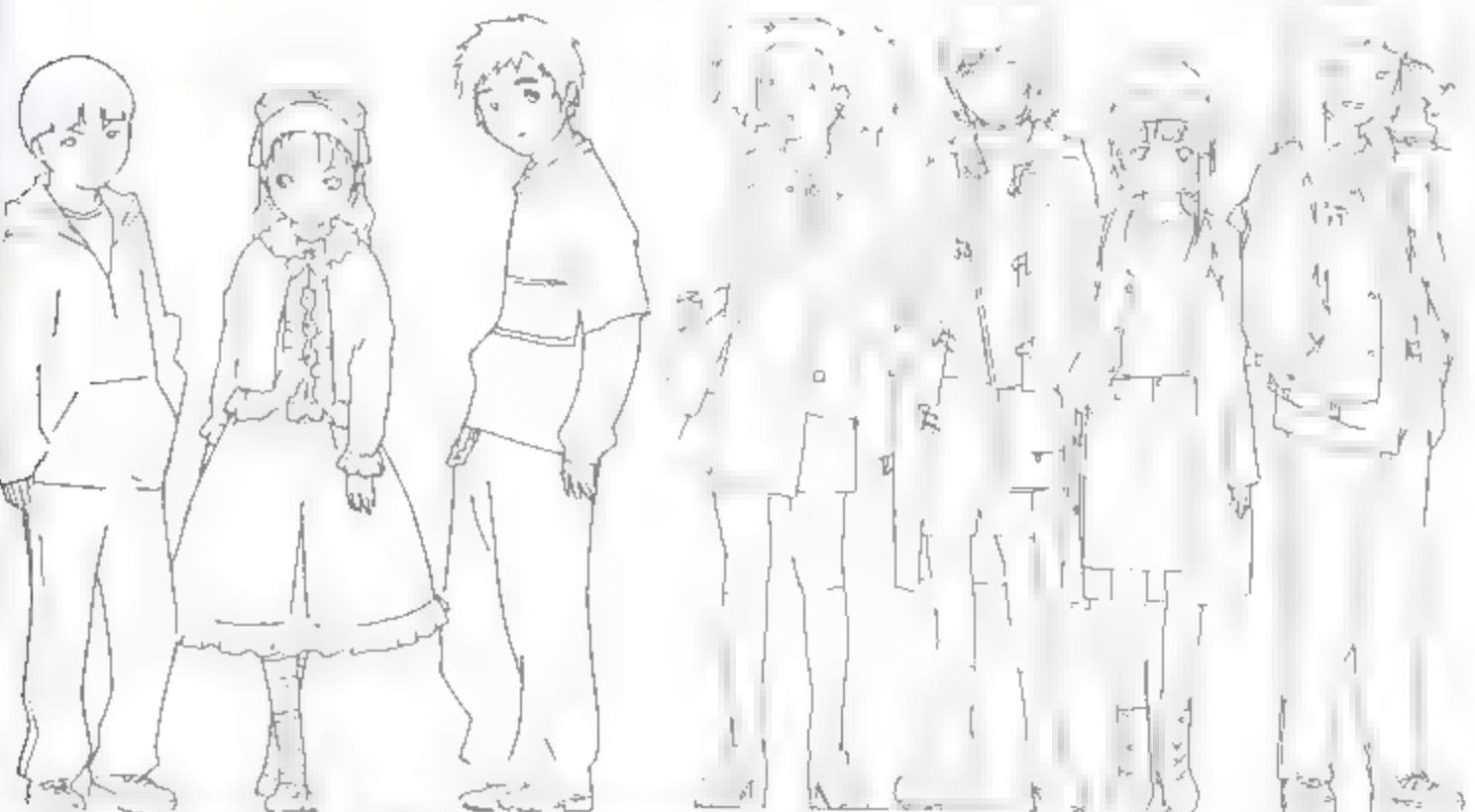
MINOR ITEMS

Accela (1 Dose)
Apartment
Car or Motorcycle
High-End Navi (Counts as 2 Items)
Low-End Navi
Mace or Pepper Spray
Navi Programs, Illegal (Counts as 2 Items)
Navi Programs, Legal
Phantom Game
Portable Navi
Small Business
VR Goggles

MAJOR ITEMS

Handgun (especially in Japan)
Holographic Display Stations
Inferno
Mecha Goggles
Psyche Chip
Technica, Schematics, IPv7 or K.I.D.S. System

The world is a complex place, and it's important to remember that there are many different ways to look at things. Some people see the world through a lens of optimism, while others see it through a lens of pessimism. It's important to remember that both perspectives have their own merits and drawbacks. The most important thing is to stay open-minded and willing to learn from different perspectives.



Health 10
Mind 4
Soul 12
Energy Points 120
Defense Combat Value 4

Attribute	Level	Points
Health	6	24
Mind	6	24
Soul	1	4
Energy Points	7	5
Defense Combat Value	4	8
Unique Defect	4	4

Attribute	Level	Points
Health	6	24
Mind	6	24
Soul	1	4
Energy Points	7	5
Defense Combat Value	4	8
Unique Defect	4	4

Skills	Level	Points
Computers (Networks)	6	30
Electronics (Computers)	6	24
Information	1	6

Skills	Level	Points
Magical Restrictions (Only with Wired)	2	2
Neleus (Masamori Eri)	2	2

On the outside Lain is a pale, cheig-like girl, noticeable mostly for her scrubby haircut and the two ribbons wrapped around her longest bang. She wears a school uniform during the day, conservative and comfortable clothes after hours, and her favourite oddity is a sleep-suit with bear hood at night. She has

dark hair, blue eyes, and a pale complexion. Her smile emerges when she is happy. The Lain of the Wired appears the same, but she carries herself differently. She favours current fashions, speaks with greater self-confidence, and has the proverbial glint of fire in her eyes. This Lain cares for the world around her and is not afraid to take her opinions. The Lain of the Wired is more serious, more determined, and more focused. She is more confident, more assertive, and more independent. She is more in control of her life. She is more Masamori Eri even though she probably does not really feel ready. After her confrontation, her statistics become less relevant; she can be anything as she wants them to be in practice. The version presented here reflects a formidable Lain who would nonetheless treat others as equals rather than as their absolute superior.

Differences between the two Lains are subtle, but important. The Lain of the Wired is more confident, more assertive, and more independent. She is more in control of her life. She is more Masamori Eri even though she probably does not really feel ready. After her confrontation, her statistics become less relevant; she can be anything as she wants them to be in practice. The version presented here reflects a formidable Lain who would nonetheless treat others as equals rather than as their absolute superior.

Health 2
Mind 7
Soul 12
Energy Points 80
Defense Combat Value 7
Unique Defect Points 91

Attributes	Level	Points
Health	6	24
Mind	6	24
Soul	1	4
Energy Points	6	6
Defense Combat Value	7	7
Unique Defect	7	7

Skills	Level	Points
Computers (A.I., Networks)	6	31
Information	1	15
Electronics	1	15

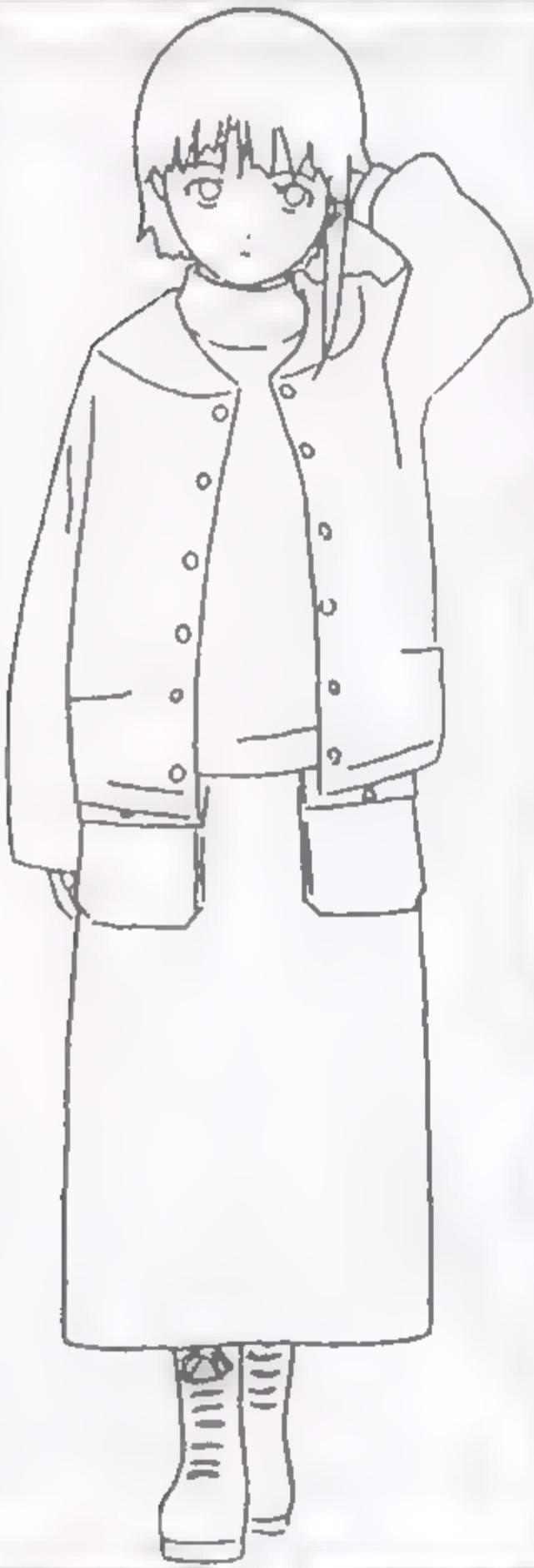
Defects
Magical Restrictions (Only with Wired)
Wanted (Tachibana)
Unique Defect Bodiless



In the Masamori Eri was a pale, cheig-like girl with dark hair, blue eyes, and a pale complexion. Her smile emerged when she was happy. The Lain of the Wired appears the same, but she carries herself differently. She favours current fashions, speaks with greater self-confidence, and has the proverbial glint of fire in her eyes. This Lain cares for the world around her and is not afraid to take her opinions. The Lain of the Wired is more serious, more determined, and more focused. She is more confident, more assertive, and more independent. She is more in control of her life. She is more Masamori Eri even though she probably does not really feel ready. After her confrontation, her statistics become less relevant; she can be anything as she wants them to be in practice. The version presented here reflects a formidable Lain who would nonetheless treat others as equals rather than as their absolute superior.

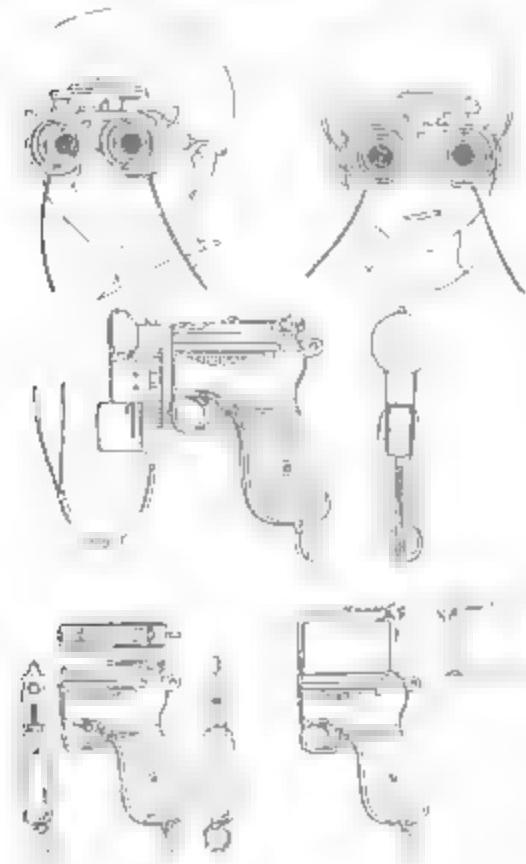
The most distinctive feature of his Wired persona is the pair of red marks under his eyes. He looks like an animated doll, or a traditional Kabuki actor, and this sets him apart from any person making an effort to appear normal as the Wired. He loves to float in mid-air, a skill he learned before Layer 11 and his final encounter with Lain. He also has a fondness for floating in mid-air, especially when he is at odds. He would make an extremely memorable nemesis. His stats are as follows:

Health 2
Mind 7
Soul 12
Energy Points 80
Defense Combat Value 7
Unique Defect Points 91



...and the world's first handheld computer. It's a bit slow, but it's got a built-in speaker and a screen that's... well, it's not exactly sharp, but it's better than nothing. I mean, it's better than what we had back then.

a decade more advanced than that of present day



Handheld Computer

Lain and her friends make heavy use of elaborately designed handheld computers. Chris has units with flowery graphics, while Taro and other boys own units shaped like guns, game controllers, and other "manly" toys. Whatever their external forms, these handheld machines can send a few sentences' worth of animated text, store basic information, and provide limited connection to the Wired remotely.

Unlike real-world handhelds, these devices can perform vastly greater feats. Taro talks about using the Psyche processor to give him full Wired access, and Lain engages in full-immersion Wired exploration along with multi-window programming on hers. Modifying a handheld for greater capability requires the appropriate add-on chips and a bit of effort. One successful Electronics roll or well-played description of the tribulations of unauthorized modifications, gives the handheld the capabilities of a low-end Navi. A second roll, or scene, again with the appropriate components, upgrades the handheld to the performance level of a high-end Navi.

A standard handheld device allows a computer-illiterate (or very minimally skilled) character to make Computer-related Skill rolls with a -1 dice roll difficulty bonus (even if they do not possess the Skill).

A typical handheld computer is considered a Minor Item under the Personal Gear Attribute. They are presumably so widely available that any character who wants one can reasonably afford it unless abject poverty or some other complication intervenes. The hardware and tools necessary to upgrade a handheld by one step counts as two Minor Items for Personal Gear purposes and one Major Item if upgrading with a Psyche chip.

Low-End Navi

coverage in junior-high textbooks on computers, so that anyone in eighth grade has a reference manual covering basic repairs and maintenance.

Now, I'm not saying that you can't learn how to fix your computer at home. You can. But it's not easy. And it's not safe. And it's not something that you should do without proper training. That's why I'm here. To help you learn how to fix your computer at home. And to keep you safe while you're doing it. Because I know that you're going to want to tinker with your computer. And I want to make sure that you do it safely. So, here's a quick guide to getting started with computer repair.

First, you'll need to identify the problem. Is it a hardware issue? Or a software issue? Once you've identified the problem, you'll need to gather the necessary tools. This might include a screwdriver, a Phillips head screwdriver, and a pair of pliers. You'll also need to have a basic understanding of how your computer works. If you don't, you might want to consider taking a class or reading a book on computer basics. Finally, you'll need to follow the instructions carefully. If you don't, you might end up causing more damage than you intended.

Now, I know that this might seem like a lot of work. But it's worth it. By learning how to fix your computer at home, you'll be able to save money and time. You'll also be able to troubleshoot problems on your own, which can be a valuable skill. So, if you're interested in learning how to fix your computer, I encourage you to give it a try. You might just find that it's easier than you thought.

Now, I know that this might seem like a lot of work. But it's worth it. By learning how to fix your computer at home, you'll be able to save money and time. You'll also be able to troubleshoot problems on your own, which can be a valuable skill. So, if you're interested in learning how to fix your computer, I encourage you to give it a try. You might just find that it's easier than you thought.



High-End Navi

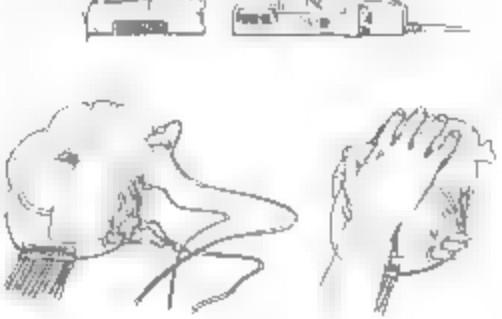
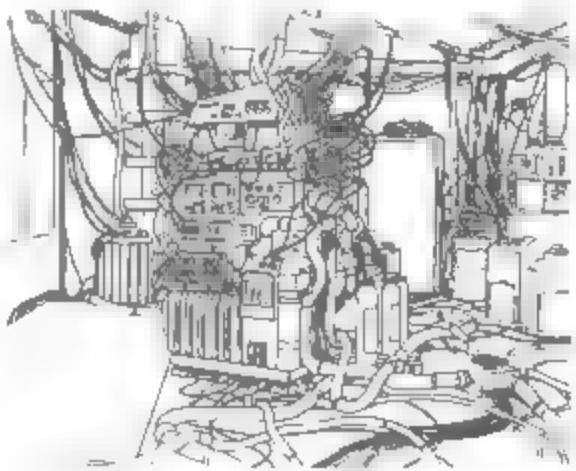
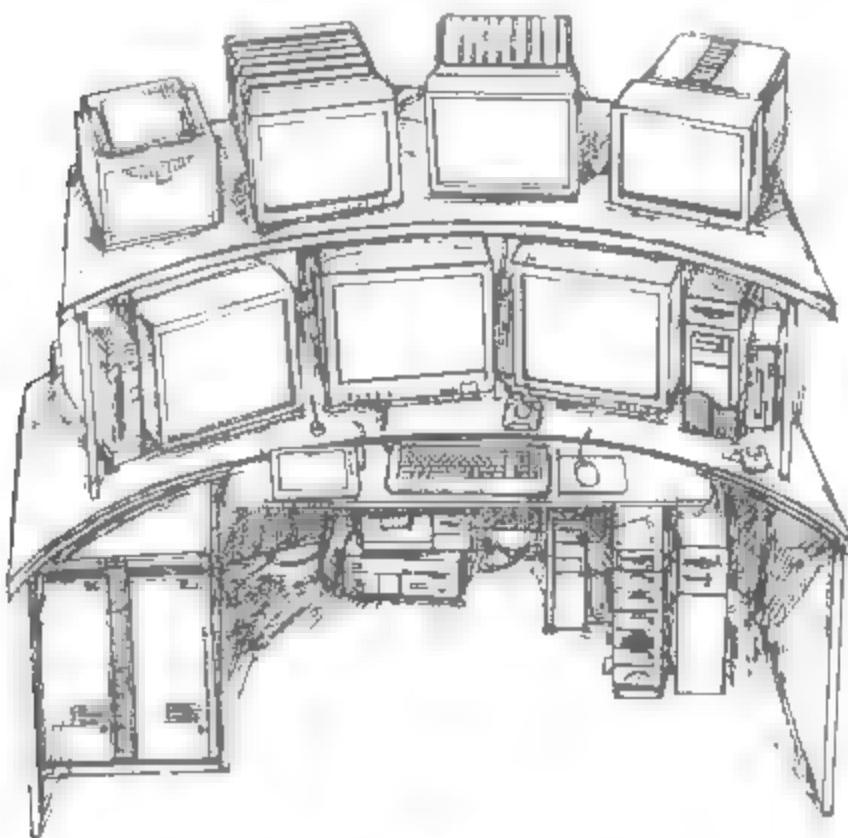
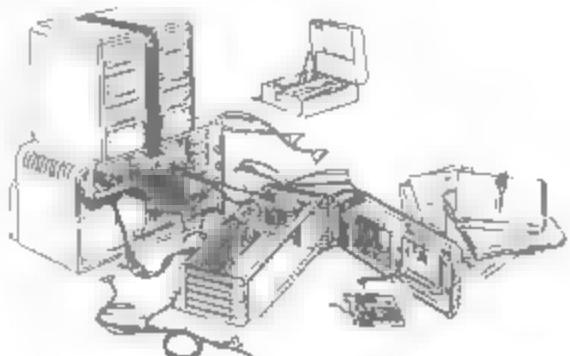
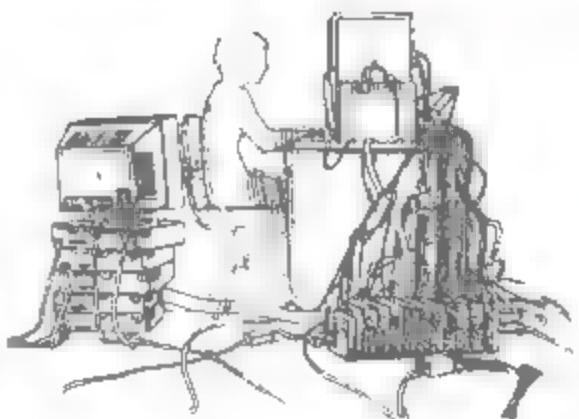
High-end Navis like the one Lain receives in the course of the series are limited more by the imagination of the user than by the computer's innate capabilities. The Copland Operating System, and potentially its rivals, can accept voice input as well as providing voice output; the voice-recognition system compensates for changing pitch, tone and speed with greater ease than anything currently in existence. Additionally the computer builds up a database of cues and can generate appropriate responses, as when Lain's computer returns her "good-night" with one of its own. Then again, it is possible this has more to do with Lain's nature and her connection to the God in the Wired.

These computers appear more "computer-like" than low-end machines. They are not designed to look like toys or fit in with toys: they are expensive pieces of equipment that look like serious tools. They come with very high-resolution monitors, either with cathode ray tubes (like televisions) or flat screen panels. Holographic displays are also possible, but require far more tinkering. The storage and processing power of a high-end Navi is essentially unlimited, depending on how many supplementary boxes and add-in units the user cares to stack on.

High-end Navis allow users to make Computer-related Skill rolls with a +3 dice roll difficulty bonus (even if they do not possess the Skill). Software packages can provide a -1 or -2 dice roll bonus to appropriate knowledge-based Skills. Additionally, a high-end Navi can run the software necessary to operate external machinery like traffic lights or assembly-line tools.

A high-end Navi counts as two Minor Items of Personal Gear. The combination of software and hardware, including cables, proper plugs, sensors, and the like, to operate an external machine is a Minor Item. A holographic display is a Minor Item as well.

A high-end Navi requires an Electronics Skill check to add the additional hardware and programs. A difficulty penalty of +6 is applied to each skill check.



MECHA-GOGGLES

The men in black observing Latin wear high tech goggles that provide them with a number of augmented abilities.

These goggles consist of an LCD screen with various interfaces connected to a central computer board. It also contains a power source and energy storage cells.

The user can draw up to 1000 watts of power from the energy cells or use powerful cells batteries.

They provide the following abilities. For every level of skill the user gains in Heightened Awareness Level 1.

While the user wears them, the Standard Defect also applies.

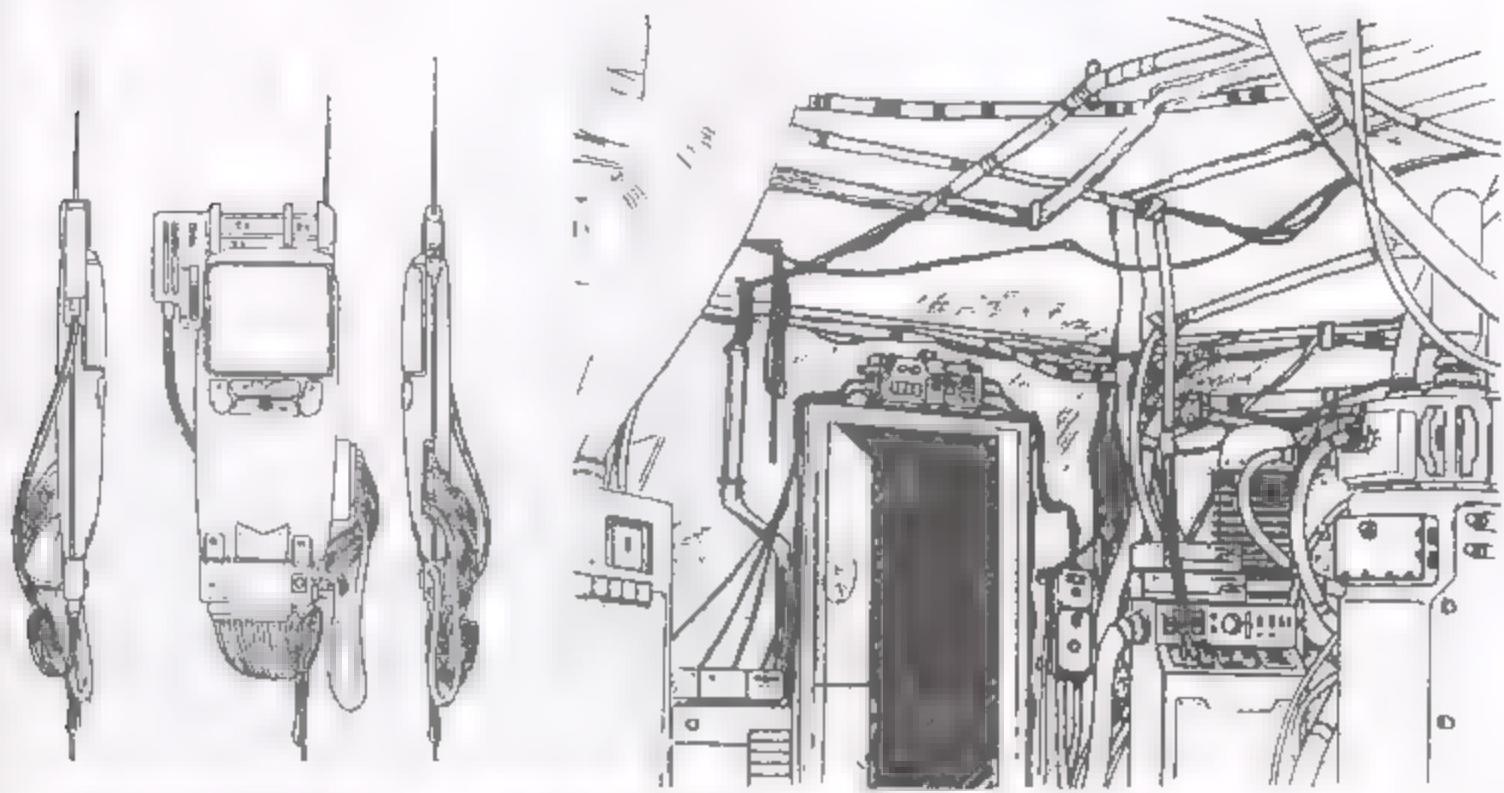
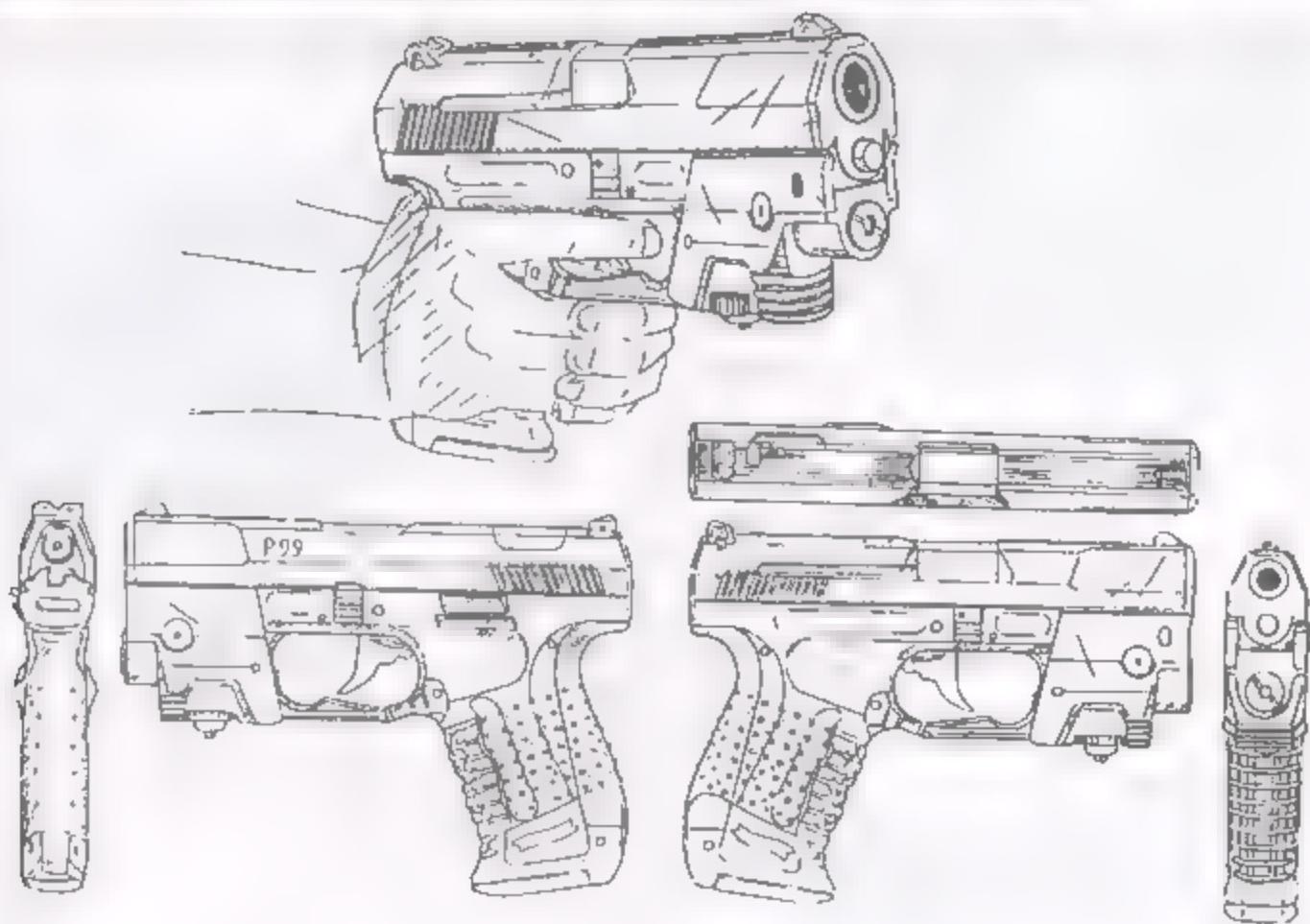
Highly sought item in Major City and not available to someone without suitable Organizational Ties, in contact with the manufacturers, or working for an agency.

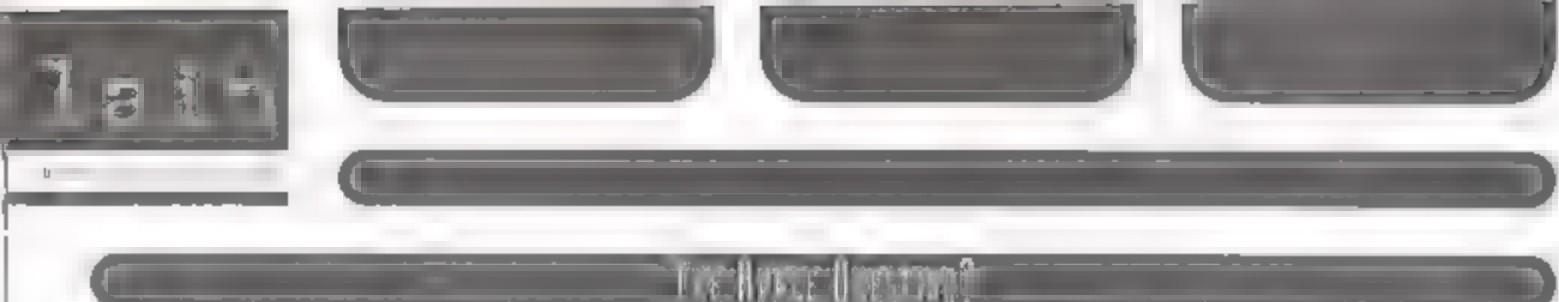
Augmented goggless cost 1000000 DCR. Only bright light conditions will require less power and break down more easily.





002 00000000

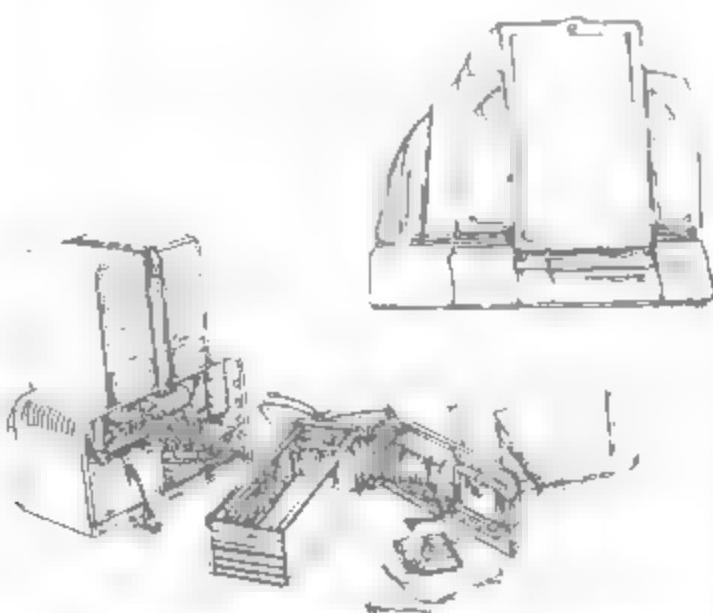




Given the fact that the creators of *Serial Experiments Lain* had a difficult time coming up with original ideas, it's not surprising that they drew heavily from the real world. In this section, we'll spot several notable instances where it seems the creators of the series used Apple as inspiration such as some of the following:

Think Different

Briefly, during episode #11 of *Serial Experiments Lain*, the image at right is seen. This bears a striking resemblance to the Apple logo and the slogan "Think Different". However, the name of the computer in the image is "NAVI". As such, it's innovative thought.



NAVI

The NAVI are the most common brand of computers used in the world of *Serial Experiments Lain*, ranging from desktop models to a variety of hand-held versions. It appears that the inspiration for both the name and the utility of the NAVI's is drawn from John Sculley's Knowledge Navigator. The CEO of Apple from 1983 to 1993, Sculley described his vision of Apple computers in the 21st century in his book titled *Odyssey* (1987), referring to them as the Knowledge Navigator. Sculley predicted many of the changes that the world wide web would bring to personal computing and felt that the Knowledge Navigator would take full use of many of the revolutionary changes brought about. He believed that the computer would allow people to communicate with each other from anywhere in the world, connect to vast shared hypertext information, and would be capable of utilizing intelligent agents (or artificial intelligences) to actively search out information of interest.



Many of Sculley's ideas were implemented in Apple's ill-fated PDA, Newton. The Newton line is credited with launching the PDA market being the first hand-held computer to fully utilize pen-based handwriting recognition computing. Apple originally envisioned their Newton units always being connected to the Internet via a dial-up connection. The Knowledge Navigator idea is very similar to the way the PDA is used in the show.

Handy NAVI

Many of Sculley's ideas were implemented in Apple's ill-fated PDA, Newton. The Newton line is credited with launching the PDA market being the first hand-held computer to fully utilize pen-based handwriting recognition computing. Apple originally envisioned their Newton units always being connected to the Internet via a dial-up connection. The Knowledge Navigator concept, though that goal never achieved fruition, the technology was

however, continues to grow, driving largely by Palm and their use of PDAs.

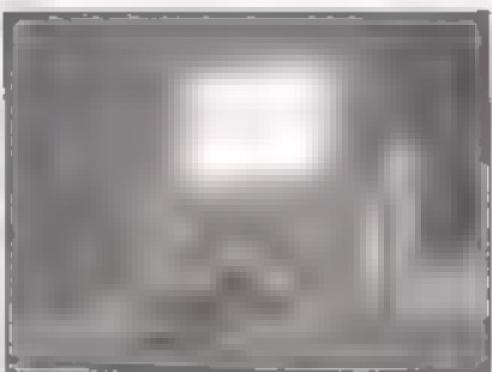


Desktop NAVIs

Many of the desktop model NAVIs seen in *Serial Experiments Lain* bear noticeable similarities to some of Apple's computer products. Lain's old NAVI resembles the 20th Anniversary Macintosh which was codenamed "Spartacus." This high-end computer system, which featured exceptional processing power, a flat-panel screen, and a built-in CD-ROM drive, cost approximately \$10,000 (USD). Its design, though more sophisticated, is exceptionally similar to Lain's first NAVI.

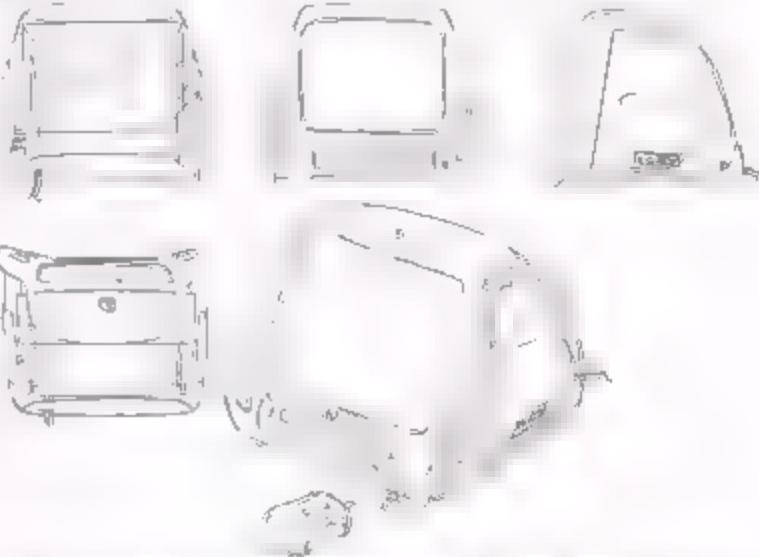


Later in the series, Momo Alice is seen using a NAVI that looks very similar to Apple's Mac computer. Launched in 1998, the iMac was, and continues to be a huge success for Apple. The iMac features vibrantly colorful designs that intentionally differ from the traditional, boxy look of most computers. When launched, the iMac was clearly a forward-looking design, doing away with obsolete technologies such as floppy drives and SCSI connectors and moving instead towards USB and CD/DVD technologies. Additionally, the iMacs were marketed as a computer system specifically oriented towards the growing internet community — Apple maintained that an iMac purchaser could have their new computer out of the box and be surfing the world wide web within ten minutes.



Layer Introductions

At the beginning of each episode, a voice gives the layer number and the episode title. The voice is very similar to Apple's "whisper" voice from its text-to-speech feature that comes with the Mac OS.



Copland OS

The operating system used by the NAVIs in *Serial Experiments Lain* is identified as Copland OS. Apple spent several years developing a next-generation operating system that was codenamed Copland. Eventually, Copland fell through and was replaced when Apple bought NeXT, whose operating system, NEXTSTEP became the basis of Apple's next generation OS.

Tachibana

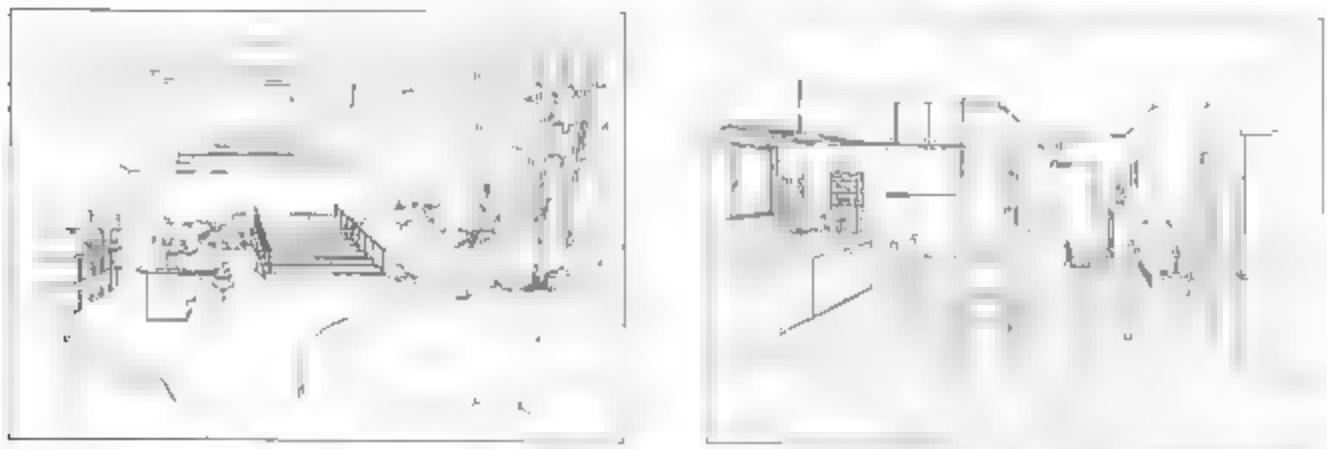
Momo Alice's first NAVI is identified as the Copland OS. This fruit reference might be an homage to Apple Computers' Mandarin Orange. This fruit reference might be an homage to Apple Computers.

Close the World, Open the nExt

Apple's first next-generation operating system was called Copland. It was developed by NeXT and was intended to be the successor to the Mac OS. The project was eventually canceled due to budget overruns and technical difficulties. Instead, Apple purchased NeXT and used its technology to develop the Mac OS X operating system, which became the foundation for the modern Mac OS. The name "Copland" was later reused for a movie theater chain.

To Be continued

Apple's first next-generation operating system was called Copland. It was developed by NeXT and was intended to be the successor to the Mac OS. The project was eventually canceled due to budget overruns and technical difficulties. Instead, Apple purchased NeXT and used its technology to develop the Mac OS X operating system, which became the foundation for the modern Mac OS. The name "Copland" was later reused for a movie theater chain.





THE SECRET SELF

concept requires the GM to exercise a little planning and tact.

The software industry is moving away from the traditional software development model towards a more iterative and incremental approach. This shift is being driven by the need for faster delivery times, increased customer satisfaction, and the ability to respond quickly to market changes. The traditional software development process, which involves a long and linear sequence of steps from requirements gathering to deployment, is no longer effective in this fast-paced environment. Instead, modern software development processes like Agile and DevOps focus on delivering value to customers in small, frequent increments, allowing for continuous improvement and adaptation.

¹ See, e.g., *United States v. Babbitt*, 100 F.3d 1405, 1412 (10th Cir. 1996) (“[T]he [FWS] has authority to regulate the importation of non-native species.”).

1 More of reality

when they do

Some of you may be wondering how to use the new features in the new version of the software. The following sections will help you understand how to use them.

collection system yet. That limit pushes the series a minimum of 15 years into the future.

engineering with that in mind or it would kill its users outright.

It is not clear what is new, because they do so. Right or false? Referring to the history of mobile phones, it is clear that the software has been developed over the span of 15 years.

While popular culture has been influenced by the technological changes of the last century, it remains largely firm once introduced.

We know only that Lain's story begins near enough the present that many things remain familiar.

THE LOOKING GLASS

The opening of the *Looking Glass* breastplate could open a request to "What I have can bring our war charge?" Likewise there is no better place to do so than in the *Wasp's* final wave to show they are still in action.

Another way to show her resolve is to write down what she's said and make it more dramatic. This is how the shattering of the chestless *Wasp* achieves its deeper awareness of the usual ways of peace, with which Luka sees her loses herself entirely. Fear or a rebellious streak were easier to ignore when she was in the dark, but now, in her, it appears in new, more evident form at the last second. A bassoon playing loud, she is expressing sorrow paper. The scene ends with a final shot of the *Wasp* flying back home as well as the other software as a new way to live. As he appears again only after Luka rewrites the world.

In series four of *Wasp*, Luka is the daughter of genuine human. Nevertheless, as a response, Yuki starts with Luka's mother, trying to bring out her strengths, as well as her right side, the side that did not want to be born. But in this series, it's not so much that she's bid beyond her experience, but rather, as expected, that she's lost the equally unpredictable power of her mind, as Luka shock. She hate and fears to change happen right away, but it takes them long enough to pay a crucial part in drawing out Luka's "humanity" at the climax.

But as the end of the series, we're presented with a long work to do. It's clear that Luka is still strong and determined, but she's also speaking of strategies, resources and a wider view of where culture is. Her mind isn't just a tool, but a tool that can be used. This is the same kind of analysis that points at the very beginning of the series, when Luka is first introduced. Being a scientist, she does a lot of research, but she's also compassionate, practical.

For the other part of the series, it's about a 10-year fresh possibility, re-igniting a fire of passion for her art. The experiences of the *Wasp* are far from over, however. They do not allow themselves to be known for others longer than a month, as each part of their life, *Wasp* here, but themselves even as it comes here.

THE FUTURE

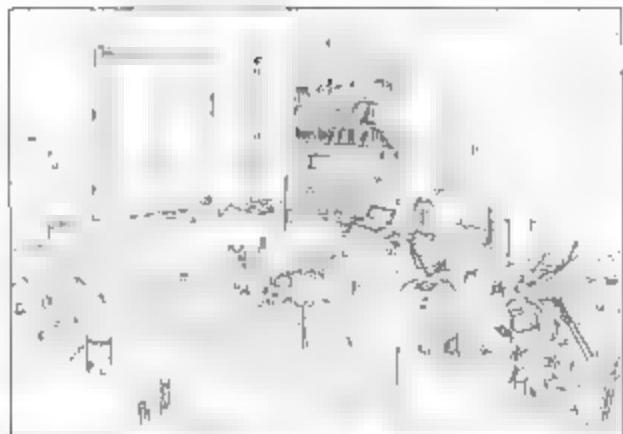
One feature that makes a series like *Wasp* with such a complex plot, interesting, though, is the focus on Luka's sensitivity, the role of allusion, evocation, and general ambiguity.

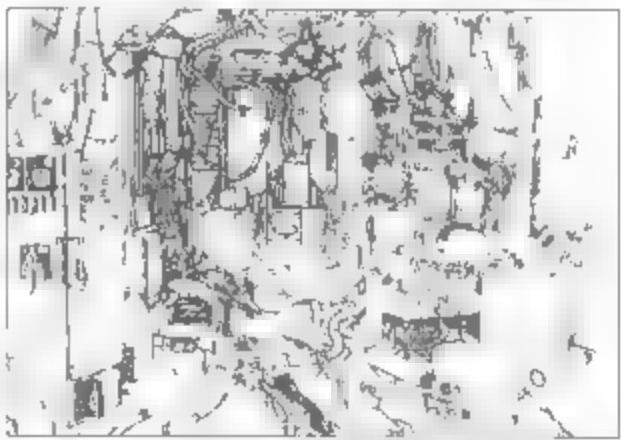
The *Wasp* characters are mysterious, and that is the first clue as to what they do. They're black. Are they free agents, part of a secret organization who have thought better of it? Are they unaligned, but on assignment to Tachibana, or also accountable to superiors in the Ministry of Information Control or some other agency? Are they simply software that can be used for whatever purpose? Few show this, and if you want to, they're always available. And if that's not enough, it's written by your characters, making them as mysterious as the characters themselves.

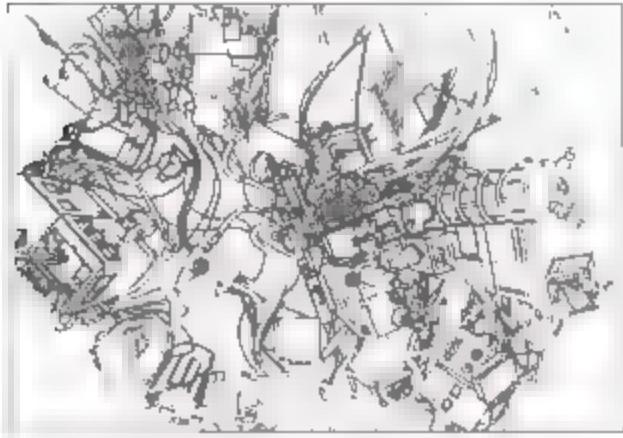
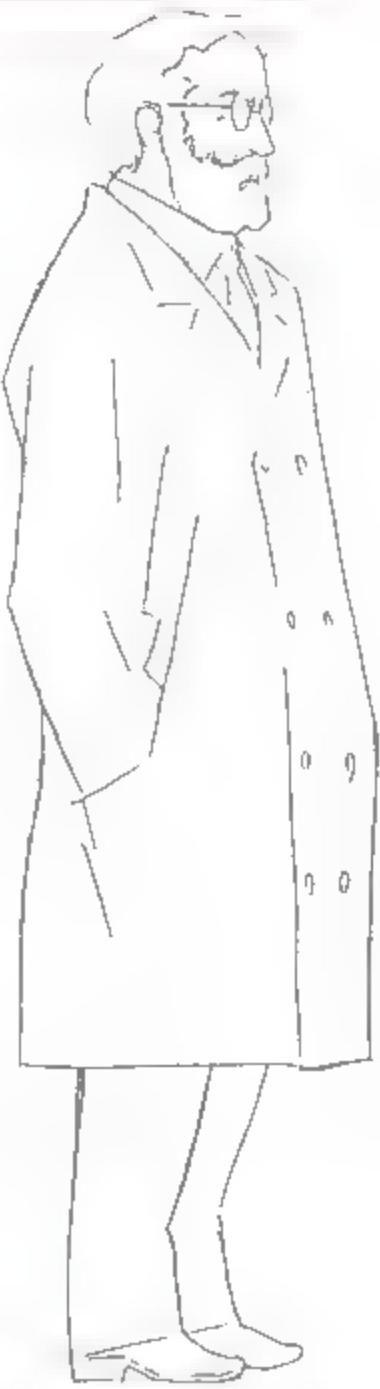
It's not up to me to resolve this, but it works best if she's. As yet, the *Wasp* has never wrapped itself in a story, but the *Wasp* work, and the *Wasp* stories, are a little bit of a process. I'm not sure what I can tell you about the *Wasp* characters, but I think a lot of them should bear in mind a bit of advice: rather than trying to tell us what they know, the *Wasp* characters should be told to tell us what they don't know. Few show this, and if you want to, they're always available. And if that's not enough, it's written by your characters, making them as mysterious as the characters themselves. In the *Wasp*, *Wasp* is the *Wasp*, and *Wasp* ideas, *Wasp* by *Wasp*. *Wasp* is a *Wasp*, and *Wasp* *Wasp* is a *Wasp*. *Wasp* is a *Wasp*, and *Wasp* *Wasp* is a *Wasp*.

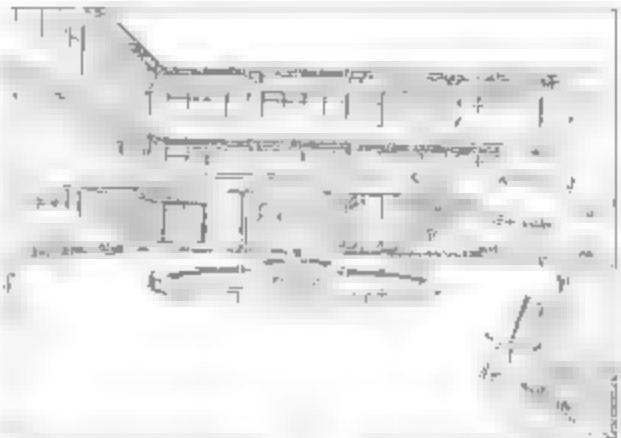


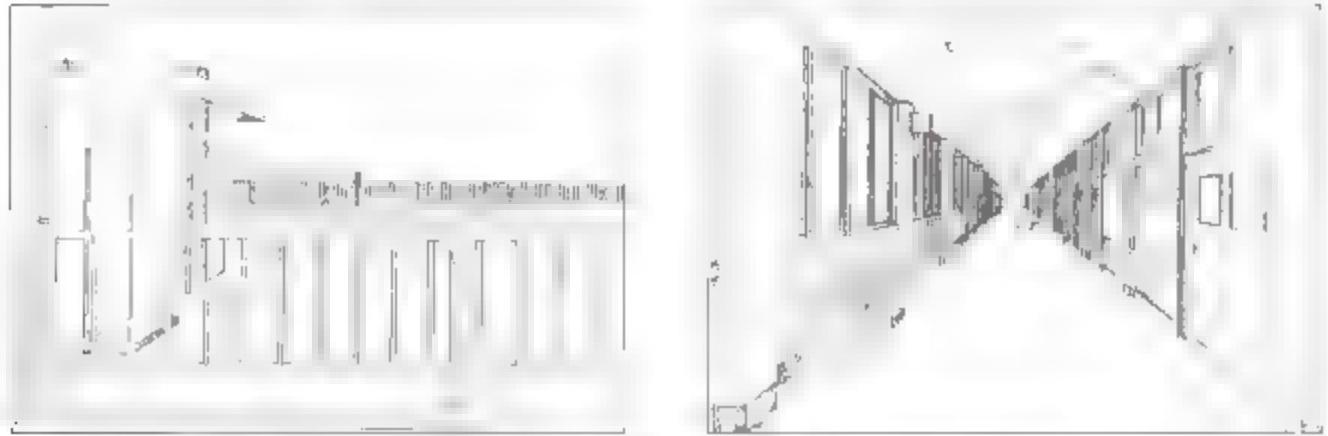
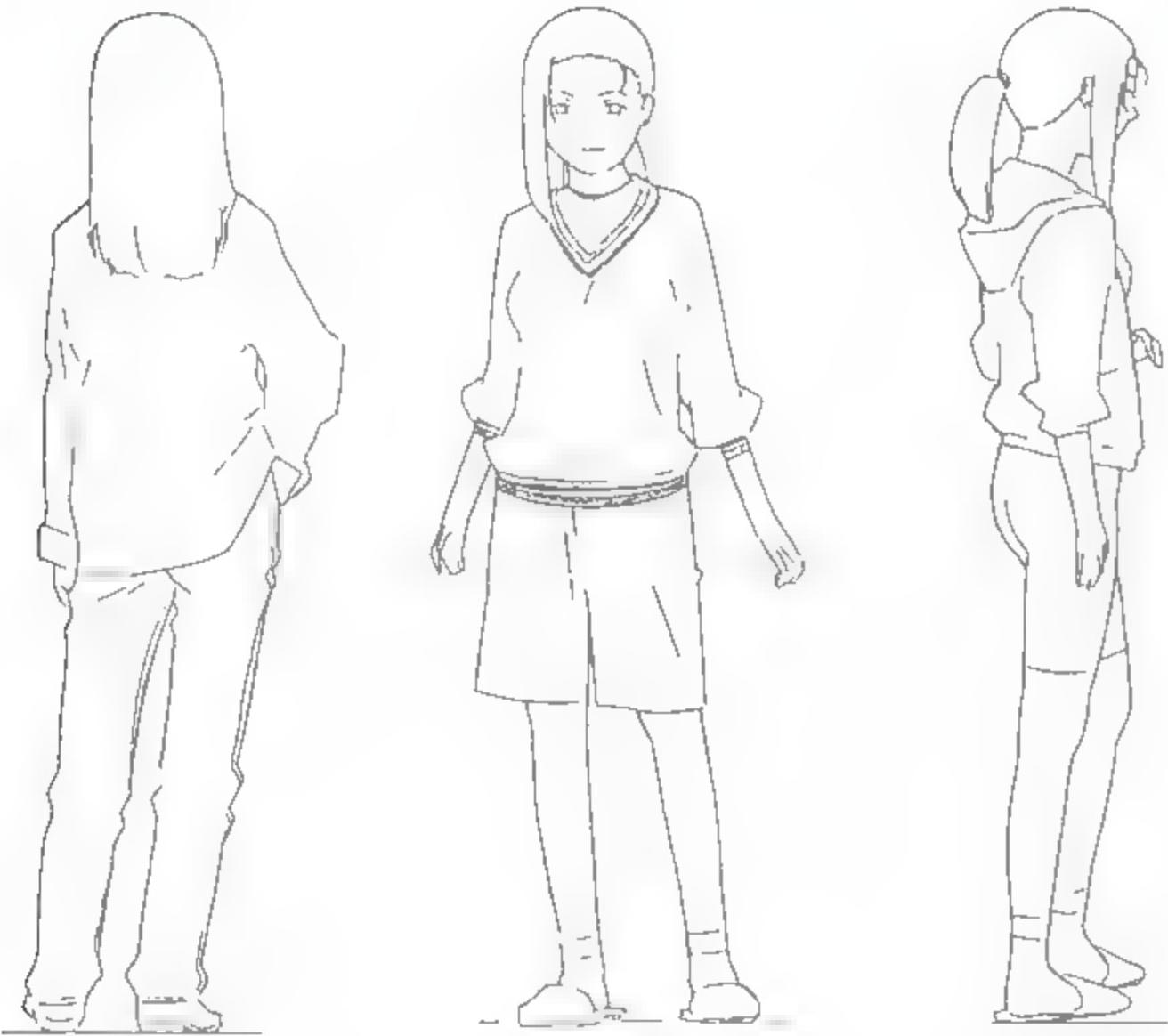
PERIODIC

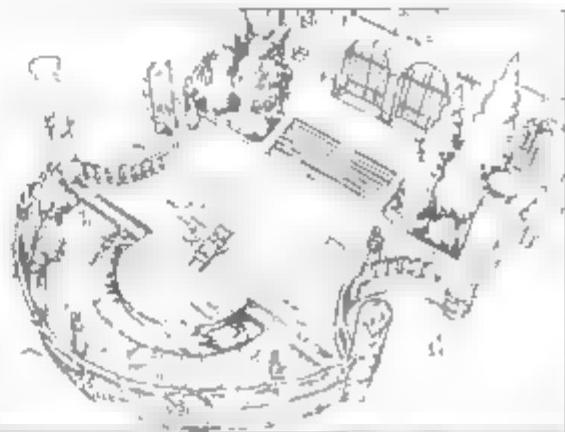
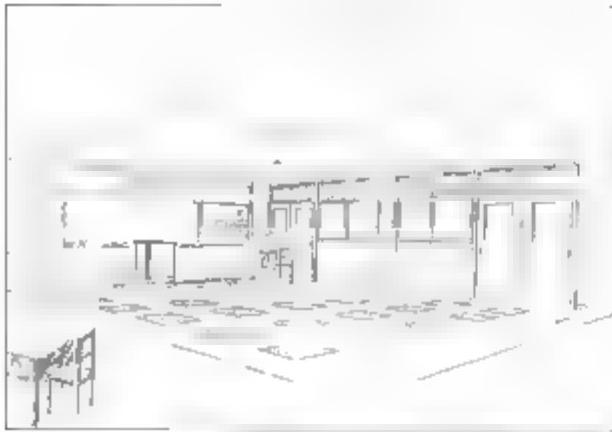
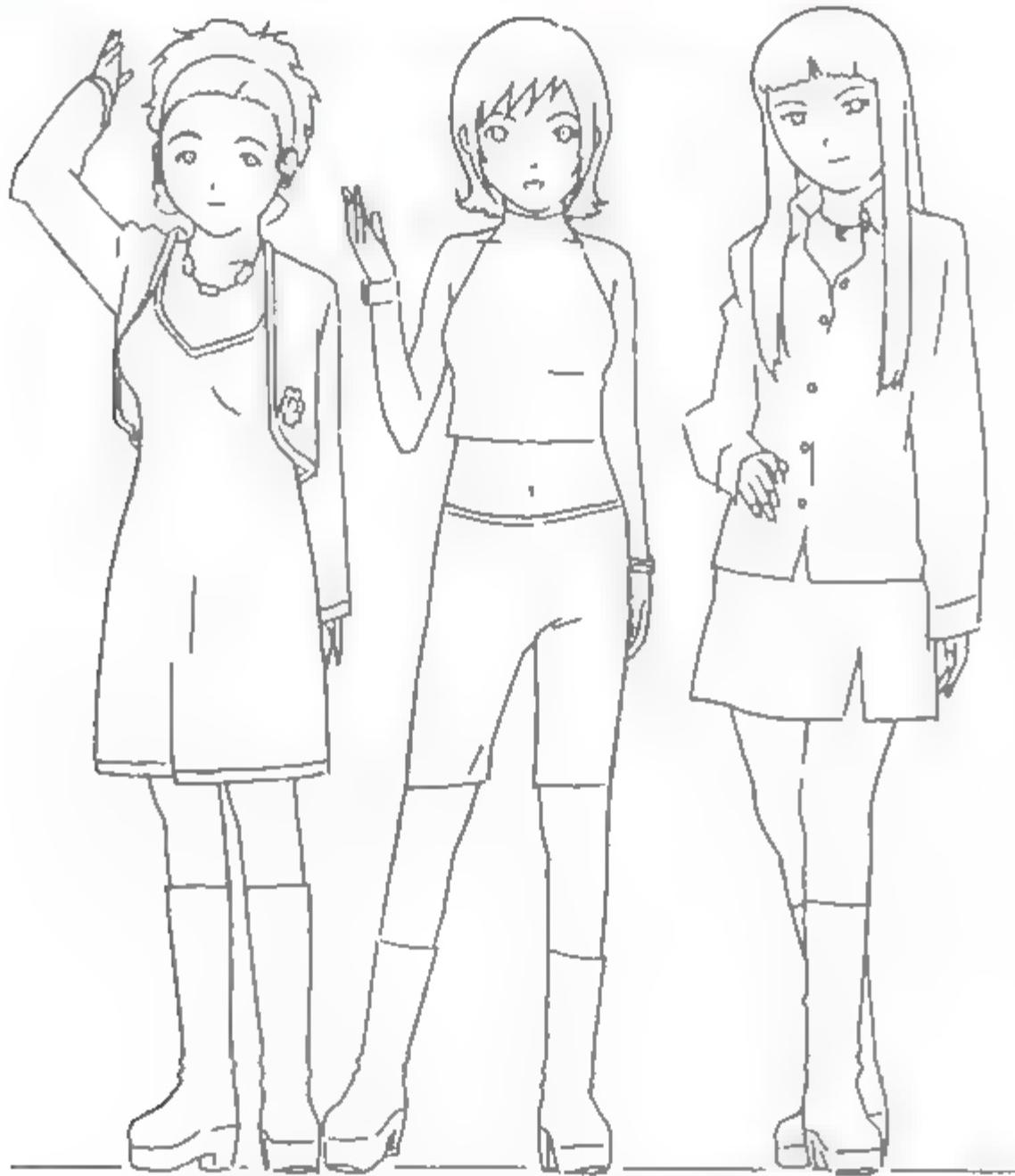
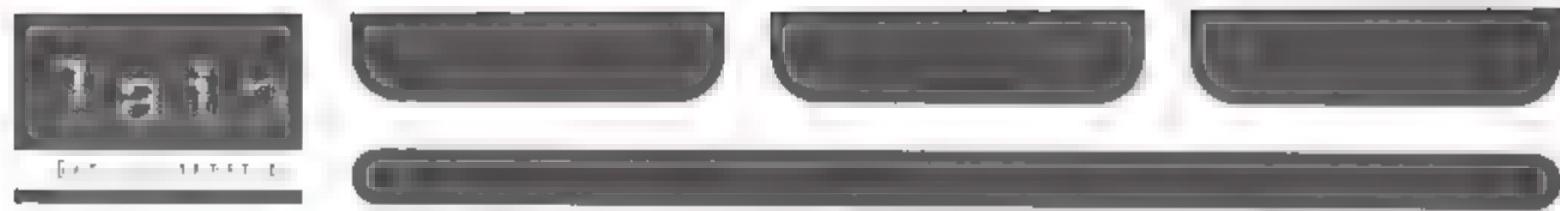


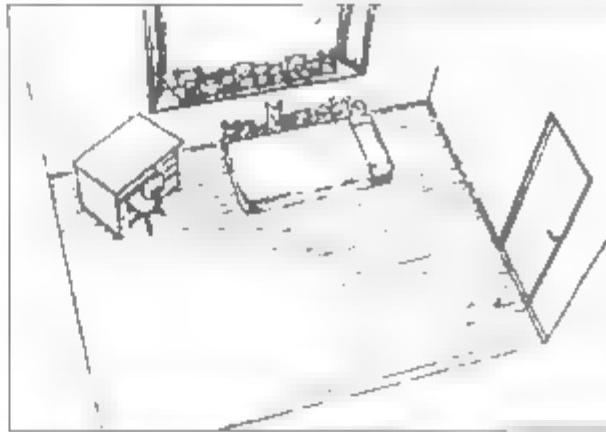
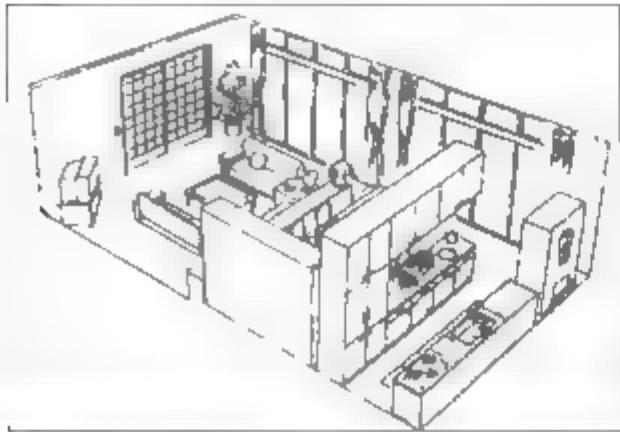
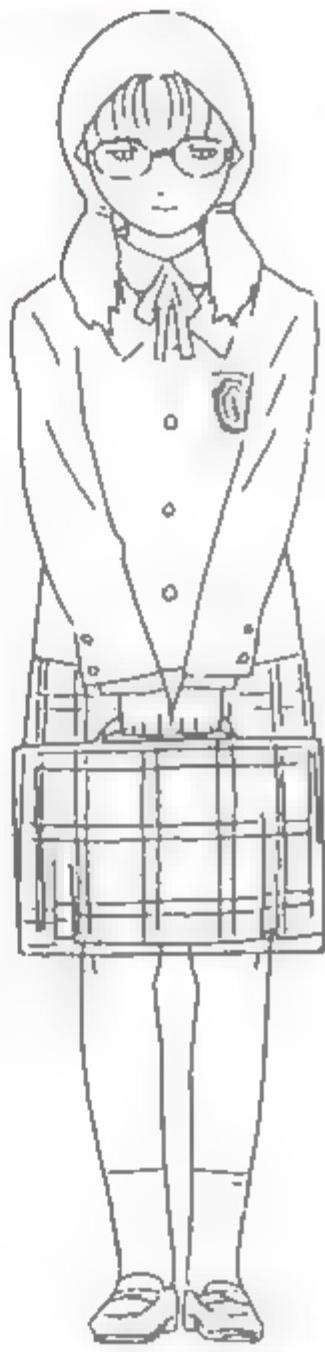
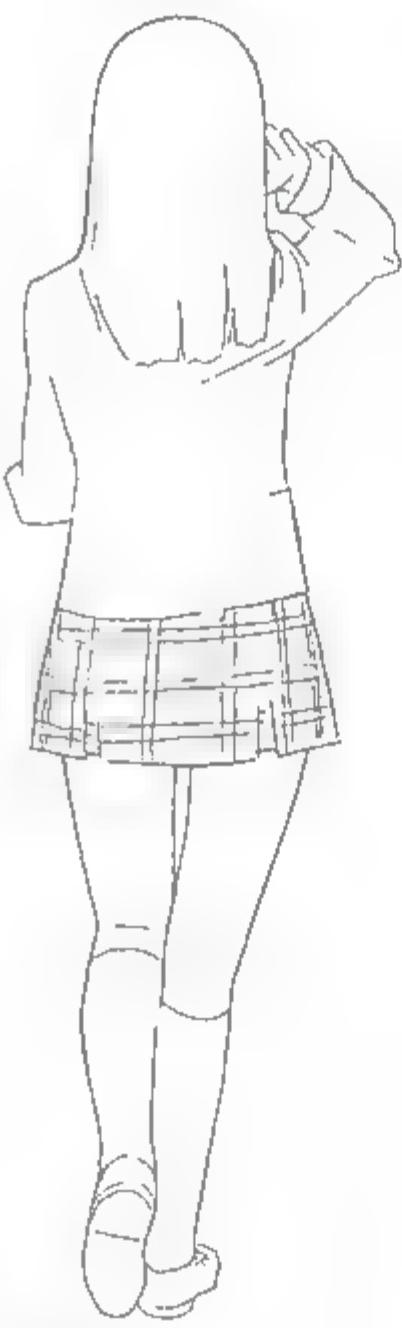
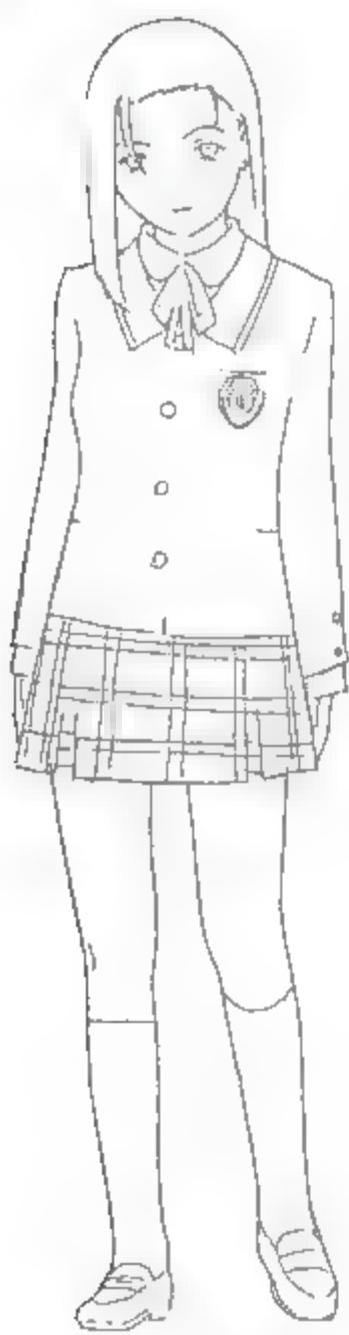






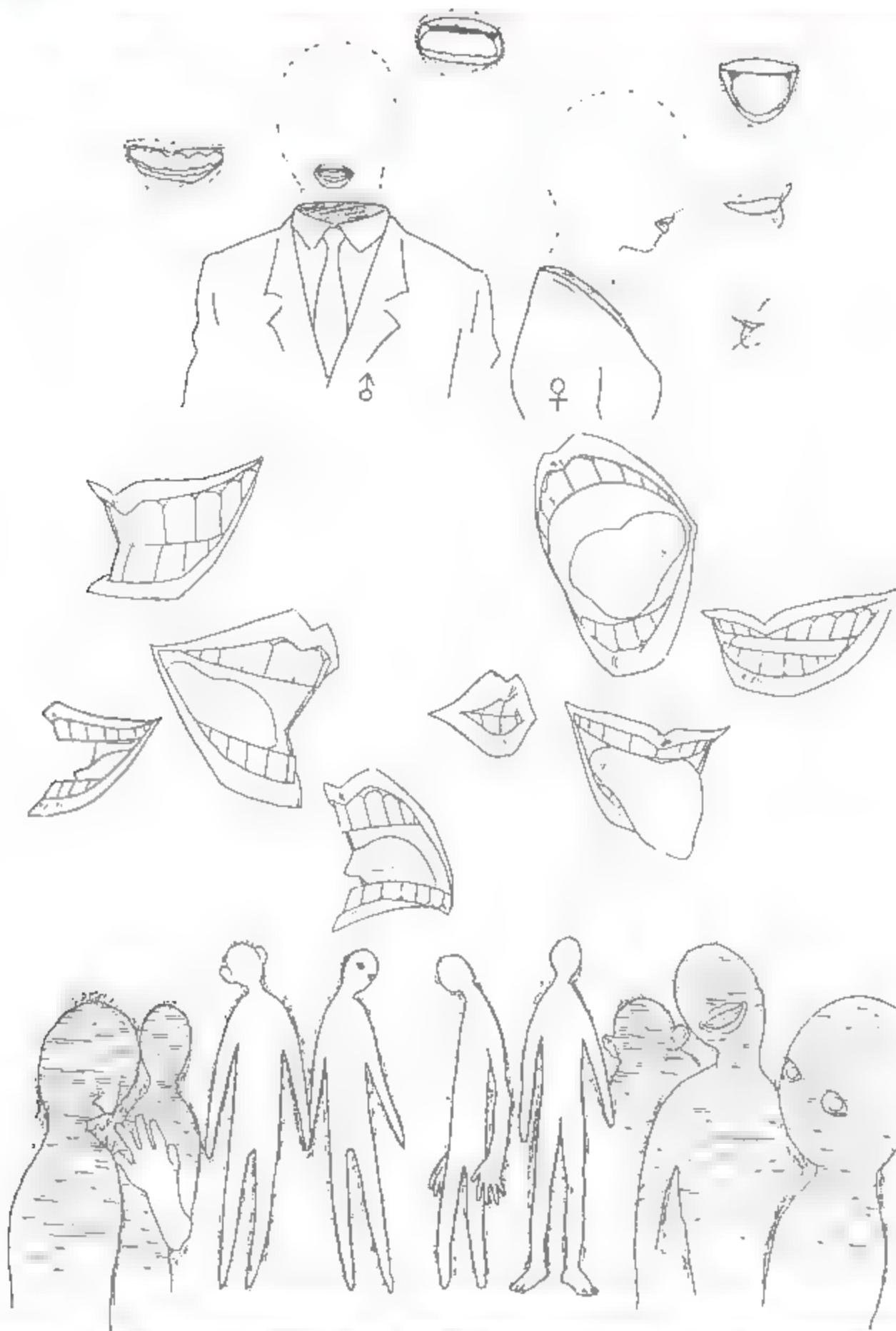


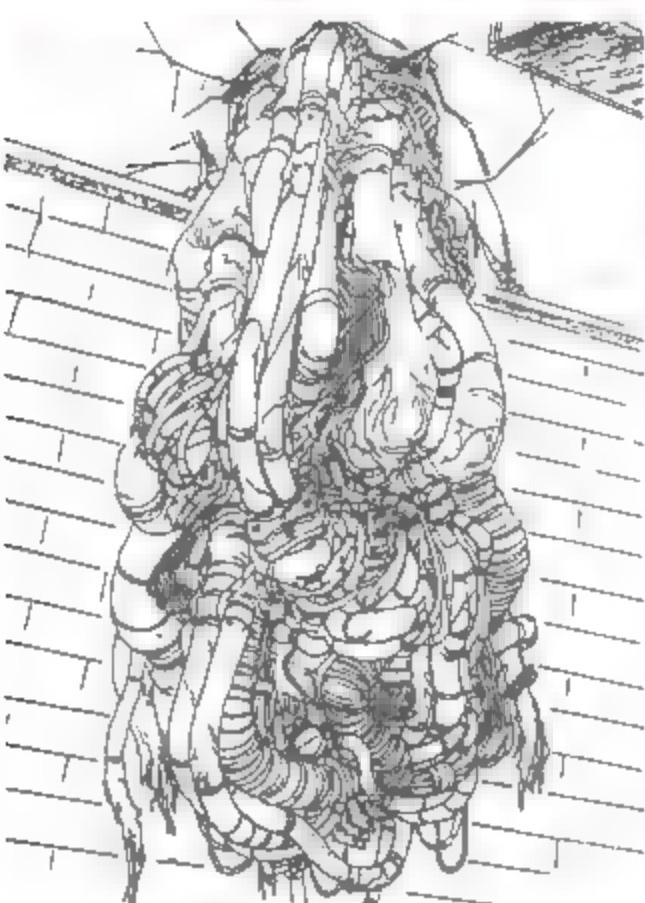




131

CANADA POSTAGE





DAVI LAYOUT SUPERVSOR

Tomokazu Tokoro

KEY ANIMATION

Tetsu Inoue
Makoto Endo
Toshiaki Hashiba
Shigeo Kojima
Ji-ji Takemoto
Takahiro Kishida
Sung San Animation Production

INFORMATION CHECKER

Tomokazu Tokoro

FACTCHECKERS

Sung San Animation Production
Lee Eun Sil
Lee Yoon Kyung
Yoon Jung Hee
Kang Hyo Yoon
Ha Seung Hee
Oh Hyon Jwa
Kim Myong Lan
Ho Eun Ioo
Yang Young Kyueng
You Joo Hwan
Jeon Jye Ryoun
Kim Jin Ah

COLOR KEY/CHECKER

Tomokazu Tokoro

SPECIAL EFFECTS

Takashi Maekawa

PAINT

Sung San Animation Production
Hong Eun-Ja
Choi Eun-Ha
Song Ji Ah
Kim Myoung-jia
Lee Byung Ae
You Joo Lyuong
Kwak Nee Youn
Sin Cheong Sook

BACKGROUND

Bake Production
Osamu Honda
Rue Honda
Shinobu Tamaguchi
Mami Sawada
Megumi Tsushima

PHOTOGRAPHY

Azuhata Production
Atsuo Tsukioka
Shinichi Sasano
Akiko Nishikawa
Kazuyuki Takahashi

ASSISTANT EDITORS

Keiko Nakata
Megumi Ichiba
Kaoru Saito

CAST

Lain Iwakura	Kaori Shinnzu
Aristi Mizuki	Yoko Asada
Reika Yamamoto	Chiharu Tezuka
Juri Kido	Manabi Mizuno
Masami Eiri	Sho Hayami
Boy	Katomi Mello
DJ	Satoshi Kotoya
	Ari Motizumi

CAST AG

Noboru Matsudaira

EFFECTS ASSISTANT

None Ishizaki

RECORDING STUDI

Tokyo TV Center

RECORDING ENGINEER

Shoji Hata

RECORDING ASSISTANT

Fumio Tanaka

SOUND PRODUCTION

Gakuonsha

ENDING THEME

"Toi Sakebi"
Lyrics and Composition by
Reichi "Chabo" Nakaido (TOSHIBA EMI)

OPENING/ENDING PRODUCTOR

Key Animation

Koichi Arai
Noriyuki Matsutake
Hidenori Matsubara
Akimiko Tachibana
Fumio Suzuki
Foshivula Tsuru
Tomokazu Tokoro

OPENING CHECKERS

Masato Ujibe
Tomoko Miyata

ART

Studio Biho

DIGITAL OPERATION

Rare Tree
SR 12W

EDITORS

Tsuyoshi Imai (TAY Film)

MUSIC PRODUCTOR

7th Mother Emi Ito
Koyousha
I-WORKS

MUSIC MARKETING

Akinori Ito

MUSIC PRODUCTOR ASSISTANT ON SITE

Toshiba EMI
Polystar
Fuji Pacific Music Publishing
TV TOKYO Music

LABORATORY

IMAGICA

VIDEO EDITING

Kumio Konaga (Active Cine Club)
 Mari Kobayashi (Active Cine Club)
 Yosumi Morimitsu (Suplex Inc.)

FILM

Eastman Kodak

TITLE LOGO

Maki Production

DIGITAL EFFECTS

Rare Trick
 SR-12W
 Active Cine Club
 Junshi Nakahara
 Masahiko Takai
 Satoru Takahashi
 Koji Yamagawa

GRAPHIC OPERATION

Mitsuru Sugiyama

MAIN TITLE LOGO DESIGN

Akihisa Okuda (BALANCE of PROPORTION, INC.)

PHOTOGRAPHY IN ASSOCIATION WITH

Arito Yukawa

SETTING IN ASSOCIATION WITH

Hirosi Kagiyama

ASSISTANT PRODUCER

Mie Ide

SETTING PRODUCER

Kazuharu Sato

PRODUCTION DESK

Takashi Hirokawa

PRODUCTION ASSISTANT

Masaya Suzuki

PROMOTION

Junya Ito

PRODUCTION IN ASSOCIATION WITH
GENCO**PUBLISHED IN**

AX (Sony Magazines)

ANIMATION PRODUCTION

Triangle Staff

ANIMATION DIRECTOR

Yasuhide Maruyama

CONTINUITY

Ryutaro Nakamura

DIRECTION

Jobei Matsoura

ENGLISH DUBBED & SUBTITLES VERSION

PRODUCED BY
 PIONEER ENTERTAINMENT (USA) L.P.

IN ASSOCIATION WITH

ZERO LIMIT PRODUCTIONS
 ANIMAZE, INC.

PRODUCTION COORDINATOR

Osamu Maseba

TRANSLATION/SUBTITLE TIMING

David Heming
 ZERO LIMIT PRODUCTIONS

DIRECTOR

Lia Sargent

ENGLISH ADR SCRIPT WRITERS

Gavin Glennon

RECORDING FACILITY

MAGNITUDE 8 POST

DIGITAL ADR TRACKING

Michael McCarty

FINAL MIX

Les Claypool III

ENGLISH DUB VOICE TALENTS

Billy Regan	Tom Charles
Elliot Reynolds	David Lucas
Sandy Fox	Robert Wicks
PJ Lee	Dylan Tully
Lynn Fischer	Zan
Sparky Thornton	James Lyon
Emily Brown	Bambi Darro
Dorothy Melendrez	Trixie Wood
Alexis A. Edward	Dan Martin
Carol Stanzione	Ruby Marlowe
Ian Hawk	Syd Fontana
Gil Starberry	

SUBTITLED BY

Captions, Inc.

ONLINE FACILITY

VDI Multimedia West
 Carl Segal - General Manager
 Keri Winthers - Online Editor

PRODUCER

Hiroe Tsukamoto
 Yutaka Maseba
 Haruyo Kanesaku

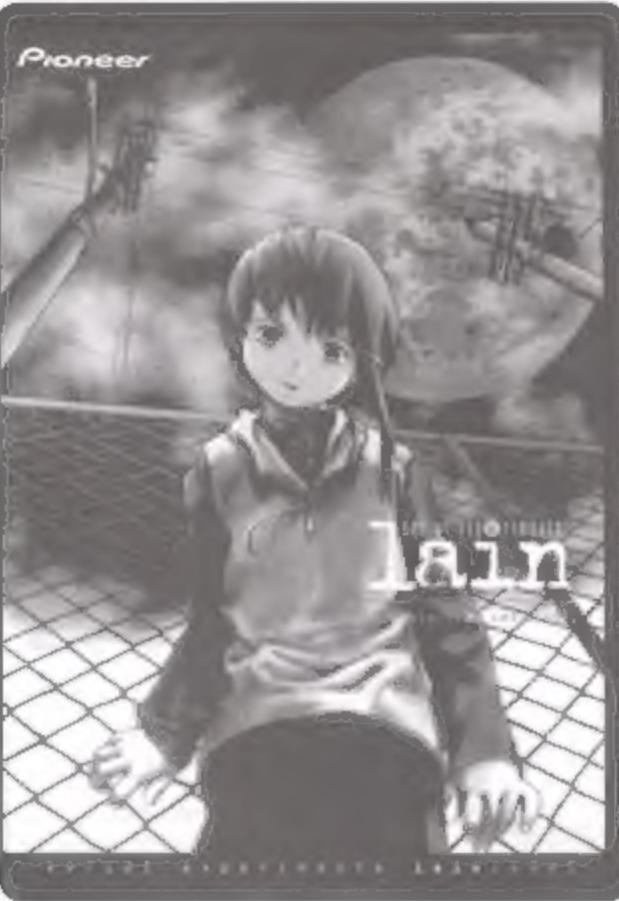
EXECUTIVE PRODUCER

Hideki Goto

Iain

DVD SELECTION

<http://www.pioneeranimation.com>



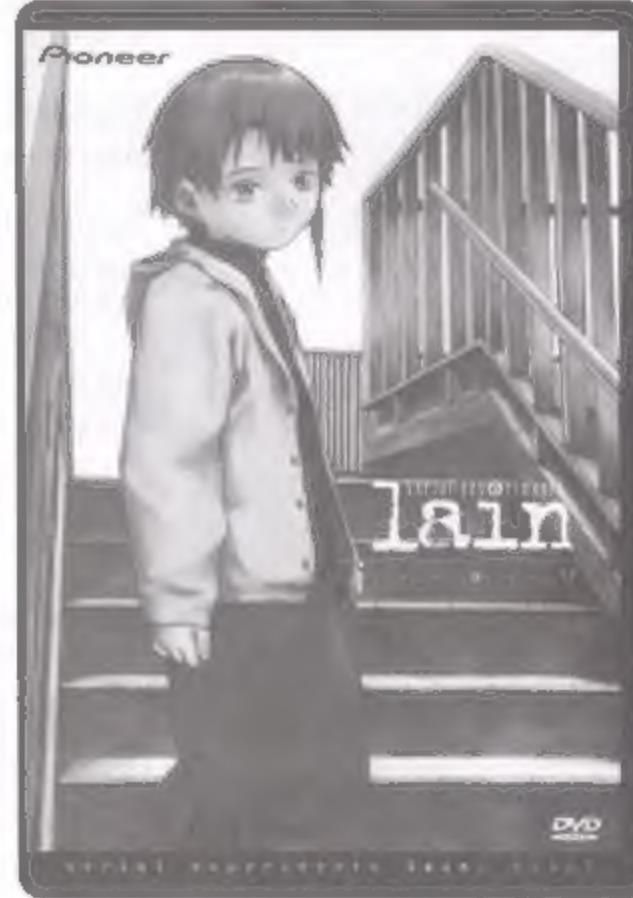
▲ Serial Experiments Iain DVD Volume 1

Serial Experiments Iain DVD Volume 3 ▼



▲ Serial Experiments Iain DVD Volume 2

Serial Experiments Iain DVD Volume 4 ▼



Serial Experiments Iain DVD Volume 4

A Accela Alice Mizuki Ambiguity, The Art of Apple Question?, The Arisu Mizuki Art of Ambiguity, The Attributes	I Iwakura, Mika Iwakura, Yasuo	J 67 66	K Navi, Low-End Nezuuni	L 88 70
B Being There	M J Julie Jurie	N 70 68 68	O Organizations	P 77
C Changing World, The Characters, Main Close the World, Open the Next Computer, Handheld Copland Enterprise Copland OS Cyberia	R Kids, Layer 05: Knights, The Knights, The Knights, The	S 25 47 71 78	T Password, Iwakura's Personal Gear Places Present Day, Present Time, Ha Ha Ha Professor Hodgeson Protocol, Layer 09: Protocol, The Seventh-General Psyche, Layer 03:	U 7 85 74 95 70 37 42 13
D Defects Desktop NAVIs Distortion, Layer 05:	V Iain and Role-Playing Lain Iwakura Lain's World Lain's World, Gadgets of Iain Campaign, Using BESM for a Landscape, Layer 12: Layer 01: Weird Layer 02: Girls Layer 03: Psyche Layer 04: Religion Layer 05: Distortion Layer 06: Kids Layer 07: Society Layer 08: Rumors Layer 09: Protocol Layer 10: Love Layer 11: Infography Layer 12: Landscape Layer 13: Ego Layer Introductions Love, Layer 10: Low-End Navi	W 81 62 86 73 88 81 53 5 9 13 17 21 25 29 33 37 43 50 53 57 93 43 88	X Reika Religion, Layer 04: Role-Playing, Iain and Rumors, Layer 08:	Z 68 17 81 23
E Ego, Layer 13: Eiri, Masaru Eiri, Masami Episode Summaries	Y School Secret Self Subgenre, The Secret World Secret Self, Your Secret World, Secret Self Subgenre, The Seventh-General Protocol, The Skill Costs Skills Society, Layer 07: Summaries, Episode	AA 74 2 95 2 42 84 84 29 4	BB Tachibana Tachibana Man, The Taro Think Different to Be continued	CC 93 71 69 92 93
G Gadget's of Iain's World Girls, Layer 02:	CC Using BESM for a Iain Campaign Using the Wired	DD 81 82	EE Weird, Layer 01: Wired, The Wired, Using the	FF 5 82 82
H Haj Power 5000 Handheld Computer HandyNAVI High-End Navi Hodgeson, Professor Home, Iwakura's	GG Main Characters Masami Eiri Masami Eiri Masayuki Mecha Goggles Men in Black Miho Iwakura Mika Iwakura Ministry of Information Control, The Mizuki, Alice (Arisu) Myu-myu	HH 85 64 86 69 90 68 67 67 77 66 89	II Yasuo Iwakura Your Secret Self	JJ 65 95
I Infography, Layer 11: Information Control, The Ministry of Introduction Iwakura's Home Iwakura's Password Iwakura, Lain	KK NAVI Navi, High-End	LL 92 89		

serial experiments laid



THE ESSENTIAL REFERENCE GUIDE TO
SERIAL EXPERIMENTS LAIN
COVERS ALL 13 EPISODES

SERIAL EXPERIMENTS LAIN © 1998 TRIANGLE STAFF / PIONEER LDC

GUARDIANS OF ORDER and BESM are trademarks of Guardians Of Order, Inc.

BESM
ROLE-PLAYING GAME SOURCEBOOK

Pioneer

